OTHER MODES OF ABSTRACTION:
CURATING ARCHITECTURAL ELEMENTS OF THE METU CAMPUS

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CURATING ARCHITECTURAL ELEMENTS OF THE METU CAMPUS

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ABSTRACT

OTHER MODES OF ABSTRACTION: CURATING ARCHITECTURAL ELEMENTS OF THE METU CAMPUS

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‘The Other Modes of Abstraction' claims that developing elementary modes of representation is a substantial method for re-reading and thus re-curating the cultural heritage. With that motivation, as a part of the Keeping It Modern Project initiated by the Getty Foundation, this study focuses on architectural elements of the METU campus. The operation of elementary excavation is defined as a tool of abstraction rather than a means of decontextualization. By introducing concepts that involve isolation, reproduction, printing, documentation and classification this study will re-read and curate the architectural space through elementary and archival approaches; not only in its current condition, but also in the historical development of ideals, desires, and stylistic necessities.

Keywords: Abstraction, Architectural Elements, Archive, Curation, Middle East Technical University Campus

ÖZ

SOYUTLAMANIN DİĞER BİÇİMLERİ:
ODTÜ KAMPÜSÜNÜN MİMARİ ELEMANLARININ SERGİLENMESİ

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‘Soyutlamanın Diğer Biçimleri’, elementer temsiliyet biçimleri geliştirmenin kültürel mirası yeniden okumak ve böylelikle yeniden sergilemek için önemli bir yöntem olduğunu iddia eder. Bu motivasyonla, bu çalışma Getty Vakfı tarafından başlatılan Keeping it Modern Projesi kapsamında ODTÜ yerleşkesinin mimari elemanlarına odaklanmaktadır. Elementer kazı işlemi, bir bağlamdan koparma aracı olmaktan çok bir soyutlama aracı olarak tanımlanmıştır. İzolasyon, reprodüksiyon, baskı, belgeleme ve sınıflandırma gibi kavramları ortaya koyan bu çalışma, sadece mevcut durumunda değil, aynı zamanda ideallerin, arzuların ve biçimsel gerekliliklerinin tarihsel gelişimi içinde mimari mekanı elementer ve arşivsel yaklaşımlarla yeniden okumayı ve sergilemeyi amaçlamaktadır.

Anahtar Kelimeler: Soyutlama, Mimari Elemanlar, Arşiv, Sergileme, Orta Doğu Teknik Üniversitesi Kampüsü

To my mother, Dr. Muhsine Türker

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I owe special thanks to my mother, pedagogue Dr. Muhsine Türker, who has led me to experiment in art, design and architecture since my childhood. This thesis is a reflection of the encouragement she provided and the one-to-one training she gave on production techniques and arts. I would also like to thank my physics engineer brother Gürhan Türker, who has accompanied me in these studies since our childhood. He contributed to the production of the objects presented in this thesis with his technological professionalism in tools such as 3D printers, CNC and laser scans.

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INTRODUCTION

'The Other Modes of Abstraction' claims that developing elementary modes of representation is an alternative method for re-reading thus re-curating Modern cultural heritage. With that motivation, as a part of the Keeping It Modern Project[1] initiated by the Getty Foundation, this study focuses on an outstanding example of the modernist doctrine and recently declared twentieth-century cultural heritage, the METU Faculty of Architecture building and its campus designed by Altuğ and Behruz Çinici. The main goal of this study is the will to exhibit the METU campus by investigating and archiving its architectural elements. By introducing concepts that involve excavation, isolation, reproduction, printing, and documentation, this study will re-read the architectural space through an elementary approach; not only in its current condition, but also in the historical development of ideals, desires, and stylistic necessities.

In the essay, Something to Talk About: 'Modernism, Discourse, Style', Sarah Williams Goldhagen defines modernism in architecture as '…a resulting emphasis on the compositional play between elements…'[2]. One may look at the METU campus as a compositional play between architectural elements. Collecting these elements in various modes of representation and classifying them to collect in an alternative exhibition space is the main goal of this study. That necessitated the

[1] Please see, Keeping It Modern METU Project website: http://kimproject.arch.metu.edu.tr/en
[2] Sarah Goldhagen, Something to Talk about: Modernism, Discourse, Style, Journal of the Society of Architectural Historians 64, no. 2 (2005), p. 144.

involvement with a multiplicity of statements for representation, taxonomy, classification and annotation with the aim to curate the METU campus.

For the competition of the Faculty of Architecture building held in Ankara, Altuğ and Behruz Çinici designed unique architectural elements during the design of the campus by following various abstraction techniques, local references and site-specific experiments. (Figure 1) Considering the complexity and variety of architectural elements in the campus, it is almost impossible to generalize Çinicis' various interests with a specific design attitude. This study attempts to decode these complex architectural decisions with elementary and archival approaches.

This study takes references from 'Elements of Architecture' written by Rem Koolhaas in 2014 - the book was also curated by Koolhaas for the Venice Architecture Biennial, 'Fundamentals'. This source suggests a model for approaching an architectural space and its elements, which evolves around the idea of elementary 'excavation'. Koolhaas uses the term 'excavation' for thinking of elements as unique entities - in exhibition history. Koolhaas' work was presented in two different formats, a book and an exhibition. 'Other Modes of Abstraction' attempts to do the same. For this study, the operation of elementary 'excavation' is understood as a tool of abstraction and isolation rather than a means of decontextualization. The main intention is to re-reading the architectural space and exploring a proliferation of origins, contaminations, similarities and differentiations.[3]

Furthermore, to form the understanding of creative archival practices, Marcel Duchamp's La Boîte-en-valise will be investigated as an archival medium preserving digital and physical artifacts including models, drawings, objects, documents and 1/1 reproductions all produced by the author. These artifacts are the outcomes of the various re-readings of the METU campus through in-situ and archival analysis. By noting Michel Foucault's statement that archivists are active in the process of memorization, transforming documents into monuments, this study investigates the

[3] Koolhaas, Rem, James Westcott, Stephan Petermann, Ben Davis, Tom Avermaete, Rebecca Bego, and Anna Shefelbine. Elements of Architecture, Köln, Germany: Taschen, 2018, p. XLVI.

very elements of an architectural entity by documenting and archiving them for historical continuity.

With Koolhaas' and Duchamp's ideas in mind, this thesis refers to two mottos of Ayşen Savaş that formed the bases of the general academic approach of the Keeping It Modern METU Project initiated in 2013[4]: 'Conservation by Documentation' and 'Conservation by Creating International Awareness'.[5] This project is taking its roots from the graduate courses such as Arch524, Arch505, Arch571, Arch723[6] that the author attended with a particular focus on the architecture of the METU campus and their possible modes of representations to investigate for the further re-readings and interventions. The author also benefited from the courses Arch103-104 and Arch201-202 during his undergraduate studies which have led him to experiment with basic model-making and drawing techniques.[7]

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[4] This year was also the time when the author started his undergraduate studies at METU Faculty of Architecture. During his undergraduate education, METU Research Team had already conducted various research, archival operations, international and national exhibitions focusing on the METU campus and especially the Faculty of Architecture building. Many studies, events and exhibitions can be seen in Keeping It Modern Project Report (p. 400-436) and the website of KIM METU Project: http://kimproject.arch.metu.edu.tr/en

[5] Please see: A. Savaş, B. Derebaşı, İ. Gürsel Dino, S. Sarıca, S. İnan, Ş. Akın, ''Research and Conservation Planning for the METU Faculty of Architecture Building Complex by Altuğ-Behruz Çinici, Ankara, Turkey'', Keeping it Modern Project Report, (Getty Foundation, 2018)
Retrieved from: https://www.getty.edu/foundation/pdfs/kim/metu_arch_res_cons_plan.pdf

[6] The graduate courses includes Arch524 Architecture and Different Modes of Representation, Arch505 Advanced Architectural Design Research, Arch571 Directed Studies in Environmental Design and Arch 723 Advanced Architectural Design Research II.

[7] Please see courses undergraduate courses:
Arch103 Graphic Communication: https://catalog.metu.edu.tr/course.php?course_code=1200103
Arch104 Graphic Communication: https://catalog.metu.edu.tr/course.php?prog=120&course_code=1200104
In 2014, the curriculum of second year studio that the author attended was also focusing on architectural elements. Arch201 Architectural Design I: https://metuarch201elements.tumblr.com/
Arch202 Architectural Design II: https://metuarch202life.tumblr.com/

Figure 1 Areal photograph of the Faculty of Architecture Building Complex. (Salt Archives)

As stated by Ayşen Savaş, it is not an overstatement to say that METU Faculty of Architecture building is the best product of Modern Architecture in Turkey, which had been a literal model for designing the rest of the campus and its buildings.[8] (Figure 2) Started with the competition of Faculty of Architecture project held in 1963, Altuğ and Behruz Çinici designed many buildings of the METU campus in ten years and made exceptional contributions to Turkish Modernism. However, the METU campus is now located in a challenging geography that is contested with continuous social, political and economic conflict, which was a major point in The Getty Report on the campus[9]:

> *''... the 20th century architecture is not of particular interest to Turkish governance, where the definition of historical heritage is quite narrowly defined within a time limit of the late 19th century. Besides ideological disputes and economic fluctuations, the major threat for the*

[8] A. Savaş, B. Derebaşı, İ. Gürsel Dino, S. Sarıca, S. İnan, Ş. Akın, ''Research and Conservation Planning for the METU Faculty of Architecture Building Complex by Altuğ-Behruz Çinici, Ankara, Turkey'', Keeping it Modern Project Report, (Getty Foundation, 2018), 24.
[9] Ibid., p. 81.

building and for the whole campus/forest site is the rapid development of the urban infrastructure in Ankara.''[10]

'The Other Modes of Abstraction' focuses on the unique elements of the METU campus as significant architectural objects to reveal the goal of 'Conservation by Documentation'.[11] Following two chapters will focus on concepts of architectural elements (Chapter 2) and archive (Chapter 3), and this thesis will investigate the METU campus with elementary and archival approaches in Chapter 4. Within the scope of this project, 'Archive Box' will be introduced in the 'Conclusions' chapter as an accumulation of a variety of materials archiving this thesis in a printed format and other digital and physical artifacts including models, drawings, objects, documents, 1/1 reproductions.

[10] Ibid.

[11] Savaş, Derebaşı, Dino, Sarıca, İnan, Akın, op. cit., p. 81.

Figure 2 Photograph of the main entrance in the Faculty of Architecture . (Salt Archives)

CHAPTER 2

REVERSE ENGINEERING: EXCAVATING ELEMENTS OF ARCHITECTURE

In the previously mentioned paper, Something to Talk About: 'Modernism, Discourse, Style', Sarah Williams Goldhagen defines modernism in architecture as '…a resulting emphasis on the compositional play between elements…'[12]. Putting Goldhagen's argument into focus, built architecture of modern heritage may be seen as the subject of study by understanding its 'parts', its architectural elements that are 'composed' as a 'whole'. This study attempts to decode this whole. Moreover, in 'Elements of Architecture' and 'Fundamentals', architecture is understood as the formation of 'component parts' by defining architecture as ''a profession trained to put things together, not to take them apart.''[13]. In their introduction, co-editor Stephan Trüby calls their approach 'reverse engineering' to the nature of architectural practice:

> *''Architecture is a holistic technique, aiming towards the engineering of an enclosure. Yet architecture, which traditionally targets containment and even hermeticism, can be opened up by an alternative approach to architecture. This approach, which amounts to a type of reverse engineering*

[12] Sarah Goldhagen, Something to Talk about: Modernism, Discourse, Style, Journal of the Society of Architectural Historians 64, no. 2 (2005), p. 144.

[13] Koolhaas, Rem, James Westcott, Stephan Petermann, Ben Davis, Tom Avermaete, Rebecca Bego, and Anna Shefelbine. Elements of Architecture, Köln, Germany: Taschen, 2018, p. XIV.

selectively puts into focus not the ‘‘whole’’ of architecture, but its component parts: the elements of architecture.’’ [14]

An approach of reverse engineering is associated with the understanding of elementary thinking which does not only focus on architectural elements which are universally defined for the sake of architecture but also reveals the rules and the systems that formulate specific conceptions through arranging elements of architecture. Elements of Architecture are introduced as fundamentals, which are utilized by specific commanding forces and used by architects for the ordering and creating of architecture. While some of them remained unchanged in time, others evolved into more contemporary inventions. Koolhaas defines these utilizing factors as follows:

’’... maybe much more important forces, which, under conditions of modernity, shaped and are shaping (the elements of) architecture: rules of craftsmanship, municipal or state regulations, industrial product innovations, economic constraints, historical ,, stylistic preferences.’’[15]

It can be said that commanding forces that are reshaping the architectural elements extend beyond objective decisions, preferences and even beyond the discipline of architecture. Here, a strategy developed by Rem Koolhaas for the selection of the elements is taken as a model for investigation and documentation. In the introduction part of the book, a brief note from the editors defines “Elements of Architecture” as ‘an incomplete encyclopedia’. The book presents a selective attitude toward decoding the elements of architecture. It must be reminded that they made no claim to be the encyclopedic historicists, who insist on accumulating “all the elements”, as editors define their work as ‘a seemingly objective depository of found material’.

[14] Koolhaas, Westcott, Petermann, Davis, Avermaete, Bego, Shefelbine, op. cit., p. LVI.
[15] Ibid., p. LXII.

Their curatorial approach focuses on ‘firsts’ (Giedion) and ‘mosts’ (Banham) when it comes to the selection of examples of architectural elements. [16]

2.1 Excavating Architectural Elements at the METU Campus

The modernist doctrine investigated several aspects of space in terms of art and architecture. The twentieth century was the time of various experiments based on material, form and abstraction for the utilization and stylization of architectural elements. In the early 1960s, the construction site of the Faculty of Architecture buildings was appraised as a “learning laboratory, a workshop of the 'new architecture' in the country.[17] This thesis excavates this ‘new architecture’ with an elementary approach. This study barrow the ideas of Koolhas to list a number of selected architectural elements. Here, it is important to state that during the research, these elements are evaluated as a beginning stage to investigate the specific architectural language developed by the Çinici architects while designing the METU campus. The main scope of this selective methodology leads this study to categorize and define the architectural elements specific to Çinicis’ architecture, particularly to architecture of the METU campus. The book also denotes the multiple possibilities of listing architectural elements for the investigation of particular architecture based on time and place. The criteria for the detection of architectural elements that architectural space envelops may differ based on their utilization factors and spatial characteristics. These factors are external forces such as technological capabilities, topographical and material characteristics and structural systems, as well as subjective forces such as the influence of historical references and stylistic preferences. Isolation is used to define the approach to investigate architectural elements:

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[16] Koolhaas, Westcott, Petermann, Davis, Avermaete, Bego, Shefelbine, op. cit., p. XIV.
[17] Savaş, Derebaşı, Dino, Sarıca, İnan, Akın, op. cit., p. 343.

''...via reverse engineering (the elements of architecture) are considered in isolation rather than as components of the ''whole'', which, at least since modernity, has become a critical and unattainable value.''[18]

This study draws a parallel between the word 'isolation' – which might be considered as the key term that refers to the technique of elementary 'excavation'. However, Koolhaas does not define 'isolation' as decontextualization of architectural elements. Rather it has been used to think and investigate them one by one yet together, neither being the decontextualized nor meaningfully drown apart.

A column may be a reference to understand the Koolhaas' list as it is not taken into consideration as an architectural element in 'Elements of Architecture'. The goal was to focus on the elements that were re-considered scenographical rather than structural.[19] However, in the METU campus, Çinici Architects used columns as autonomous architectural elements which are visually and spatially significant entities that have been re-utilized with architects' stylistic preferences and historical references. This subjective force leads columns that might be considered as 'scenography' at the METU campus. This thesis investigates both the 'scenographical' and 'structural' architectural elements in the METU campus which are found vital to explore and exhibit. Therefore, the main scope of the 'Other Modes of Abstraction' is to 'excavate' both 'scenographical' and 'structural' elements that have been understood as the essential elements of Çinicis' architecture.

The said investigation can be evaluated as a formal approach. However, it should not be understood as merely focusing on the physical elements in the campus. The spatial architectural elements are defined to be included in this study. Thus; entrances, courtyards and gallery spaces are also included. It has to be noted here

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[18] Koolhaas, Westcott, Petermann, Davis, Avermaete, Bego, Shefelbine, op. cit., p. LXII.
[19] Ibid.

that, this study defines architectural elements like 'inner courtyard' and 'gallery space' as particular architectural entities composed of different parts. Koolhaas refers to the element, 'façade' which is composed of several architectural elements like the balcony, window, water spout, shading element etc.

2.2 Specification of Elementary Excavation

By considering archival and in-situ analysis, it is decided to investigate architectural elements specific to Çinicis' architecture. This analysis leads to detect possible architectural elements to be investigated and added to the list. Koolhaas define 15 main architectural elements as follow; floor, ceiling, roof, door, wall, stair, toilet, window, façade, balcony, corridor, fireplace, ramp, escalator, elevator. Faculty of Architecture, as the first building, is taken as the primary source of elementary 'excavation' to investigate Çinici's specific architectural language. Faculty of Architecture represents architects' ideal architectural space:

> *''As the Faculty of Architecture was the first building to be constructed, the drawings produced during its construction were used as a "model" during the development of the rest of the buildings in the campus.''*[20]

With this motivation, the list of 'Elements of Architecture' has been revised specifically to Çinicis' architecture. First, the element "corridor" is excluded from the list. Çinici's ideal architecture may be understood as a practice of space-making without corridors. Preference of 'Open-plan distribution', leads architects to use architectural elements like platforms, L and U shape walls to define spaces. It can be said that the conventional 'corridor' is not a preferred element at the METU campus. For example, the circulation spaces cover over 50% of the total surface area in the F block at the Faculty of Architecture building and this applies to the rest of the

[20] Ayşen Savaş and Güven Arif Sargın, "University as a Society: An Environmental History of METU Campus," The Journal of Architecture vol.18 no.1 (2013), pp. 79-106.

building with similar proportions.[21] Considering the technological capabilities and functional requirements of the period when the campus was started to be built, four of this elements are excluded from the list including fireplace, ramp, escalator, elevator. At the METU Campus, parallel to the modernist conception, façades are composed of the below-mentioned architectural elements that expose the interior functions and requirements out. The façade is excluded from the list as parallel to Çiniçi's approach. After excluding one more architectural element - Toilets, which are seen as out of the scope for this project, nine main architectural elements are included in the list: floor, ceiling, roof, door, wall, stair, window, balcony.

Some of the architectural elements at the METU campus have been seen as 'mutations' of other elements referring to Koolhaas' study. 'Stained Glass', for example, is categorized under the category 'window'. Other architectural elements at the METU campus are detected and added to the list. These elements are understood as essentials of Çinicis' architecture which are highlighted in the interview in 2004.[22] In addition, as a part of the Keeping it Modern Project, the Getty Report is taken as the main source of investigation.

By considering the 'scenographical' and 'structural' values of architectural elements as parallel to Koolhaas' study, other elements; column, eave, water element, water spout, art bject, built-in furniture are added to the list. Similar to the 'façade' element that Koolhaas refers to - a composition of other architectural elements, which can be perceived almost as 'autonomous entities' -, the inner courtyard and the gallery spaces are added to the list. The final list of architectural elements at METU campus is formed as follows; wall, floor, roof and transparent dome, eave, ceiling, stair, column, inner courtyard, water elements, water spout,

[21] Savaş, Derebaşı, Dino, Sarıca, İnan, Akın, op. cit., p. 44.
[22] Ustaların İlk İşleri. Presented at ''Ustaların İlk İşleri'' Conference Series in 1st İstanbul Architecture Festival. Darphane Buildings, 2004.

window and stained glass, door and gate, built-in furniture, art object, gallery space, balcony.

2.3 Documenting Architectural Elements at the METU Campus

Altuğ and Behruz Çinici continued to design the architectural elements at the campus over the years based on visual hierarchy, cultural references and building parameters with the following technological developments, trends and site-specific experiments. Elements of architecture can be visibly distinguished in the METU campus because of their elementary formations, especially at the Faculty of Architecture building:

> *''... the architects focus on certain architectural elements as autonomous entities. One reason can be their structural and functional qualities and the other reason could have been related with the possibility of the application of similar details in the other parts of the building.''*[23]

Even the architectural elements at METU campus are made out of mainly four materials (concrete, red brick, wood and natural stone), all of them are differentiated with their unique formworks and pattern. In the Faculty of Architecture building, there are six different types of exposed concrete mold textures, which are made out of wood from different tree types.[24]

Investigating the 'Elements of Architecture' leads this study for searching different mediums for representing architectural elements at the METU campus. This study is not limited with a single mode of representation, considering the richness and variety of architectural elements and their particular statements. Furthermore, for further re-readings, the goal was to propose two-dimensional and three-dimensional mediums for elements to be 'displayable'. This intention leads this study

[23] Savaş, Derebaşı, Dino, Sarıca, İnan, Akın, op. cit., p. 120.
[24] Ibid., p. 350.

to investigate creative modes of archiving and displaying architectural elements for the Getty Team's approach: 'Conservation by Creating International Awareness'. In the next chapter, Duchamp's Valise and its archival discourse are investigated, as this thesis bases its initial understanding on this archival artwork for curating architectural elements at the METU campus.

Some elements are easily perceivable because of their autonomous nature at the METU campus. For these elements, photographs are used as essential documents. Photographs from different artists over years focus on parts (elements) of the campus. Photography has been seen as one of the important archival mediums for architecture - as it projects perspectival space onto a two-dimensional plane in a realistic manner, however, it lacks in highlighting some of the sculptural qualities and details of the campus. Çinicis' architecture envelops sculptural elements that cannot be investigated with in-situ analysis because of the problem of height, scale and accessibility. One of those is the exposed concrete balustrade of the stairwell, which is designed in a zigzag form and is continuing all three floors as an independent unit. These types of recessed elements are only perceivable from the section views of the buildings. In fact, architects are clearly designed these forms from the section drawings of the buildings. It is seen that these kinds of architectural elements specific to the METU campus are not observable as autonomous entities through in-situ analysis.

In addition to photographs, the drawings of Çinicis were a significant source of information for those elements, representing architects' ideal architectural entity. These architectural elements are required to be excavated from architects' drawings to illustrate their spatial and formal aspects. Today, it would not be wrong to claim that among all the different modes of architectural representation, drawings have been historically conceived as the main resources.[25] Moreover, when the scale and the complexity of a building is considered, it is almost impossible to reveal all the

[25] Savaş, Derebaşı, Dino, Sarıca, İnan, Akın, op. cit., p. 89.

details pertaining to a building in a single representational drawing. At least, there is no document representing a particular building with all 1/1 details as a whole because architects were presenting their scaled designs in meticulously hand-drawn construction sheets in the 1960s. There were hundreds of construction sheets representing the building's parts.

Many section drawings which are presented in this thesis, are collections of nearly a hundred partial drawings of the architects. To reassemble the details, elements and their relationships in an architectural entity, they are re-drawn from the architects' partial section drawings by adding 1/1 architectural details from hundreds of documents in the archive. Later these new drawings are illustrated with color, texture, shade and shadow to represent the ideal space by considering architects' minimalist, modest and abstract architectural language and chromatic, textural decisions.

The initial investigation of this project focused on constructing architectural models by extruding architects' partial section drawings to illustrate some of these essential architectural elements (the inner courtyard, gallery space, entrance etc.) in the Faculty of Architecture. Architects' hand-drawn partial section drawings represent the most significant regions of the buildings. The core sample - that is taken from exposed concrete walls with a core-drilling machine during the conservation research - was introduced as the metaphorical method of this part of the study. The core sample represents the invisible details of the wall through a cross-sectional cut. (Figure 3) Similarly, in order to investigate and represent the architectural elements of the METU campus, after in-situ and archival analysis, selected sections of the buildings were cut and partial section models were constructed. By doing that, it is expected to investigate significant architectural elements by considering site-specific characteristics, functional necessities and stylistic references. In addition to the models, partial drawings are introduced by following the traces of the architects from the original drawing sheets. These partial drawings are also illustrated with color, texture, shadow and shadow to represent architectural elements and details.

Figure 3 Core sample of the beton-brut wall section taken with the core drilling machine for conservation planning. (Also cover photograph of the Getty Report)

2.4 Material Discourse

Debating the blurry line between art and architecture is not a part of this study. However, Altuğ and Behruz Çinici not only designed the entire campus but also produced many hand-drawn sketches, detail drawings, and even sculpted various site-specific art objects. Architects' artistic visions and interventions in modern architectural praxis are clearly a topic of discussion. Here, the main goal is to enhance the knowledge of these creative and pioneering products of the architects by accelerating the author's practices in the field of fine arts.

To experiment with the material aesthetics of Modern Architecture and extend the durability of architectural models, varied materials were tested. The other modes of abstraction were investigated to reduce buildings' formal characteristics physically into model size. Models were constructed in an abstract state that later can be detailed with finishing and furnishing. During material experiments, there were several difficulties. As it has been decided to construct hand size architectural objects for the creation of an easily portable and re-readable archive, significant concrete parts broke because of their thinness due to the selected scale of the models. After difficulties with operating concrete, varied materials and mixtures were investigated to represent brittle and heavy materials. Some of these materials are cement and glass - which significantly dominates the architectural space as construction material. It was an important task because another goal of this study was to investigate the sculptural and painterly gestures of Çinicis' architecture. Therefore, the most suitable materials were investigated to represent the architects' ideals in terms of plasticity, texture and color.

After the experiments, a mixture of cement, acrylic resin, epoxy, sand and pigment is developed. In that mixture, the structural property of the concrete was neutralized by elasticizing it. By doing that, the brittle state of the concrete object and the time of drying is decreased. Moreover, concrete's textural and chromatic characteristics are preserved for conveying the aesthetic properties of the concrete. It can be said that by eliminating its brittle characteristics, cement in the mixture is

reduced into a pigmental role. (Figure 5) The mixture material demonstrated exceptionally durable structural properties during tests. Immediately after the final molding of some of the concrete pieces with this mixture, an important decision was made for the continuity of the archive. Although the initial idea for architectural models was to represent each architectural material directly with the same original material, highlighting the architects' natural use of materials in terms of purity and modesty, however, the high material weight of the concrete mix was not suitable for use. In order to lighten the model structures, it was decided to use a concrete mixture as the cladding material in the large components of the models by covering absorbent and light wood materials such as MDF panels and balsawood. The main intention behind this decision was to create durable and easily transportable models constructed to be touchable and detachable for further re-readings and exhibitions. It can be argued that the use of a concrete mixture as the cladding material would be a contradictory method to represent modern architecture and its use of pure materials. However, in archival research, it is seen that the concrete floor coverings on the campus also consisted of light filling materials. Each floor slab in the METU Campus can be perceived as a concrete mass, but in fact, each one is built with precast lightweight elements called hollow blocks placed inside the concrete grid system. [26]

After deciding on the construction technique for the concrete parts of the architectural model, unconventional materials were explored to represent other brittle or heavy materials such as brick and stone in small scales. The final decision was to abstract them with rusted metals that would appropriately represent the chromatic and textural properties of the materials. The brick surface is represented by orange copper. The stone masonry is represented by deteriorated light brown copper. Landscape soil is represented by deteriorated dark brown metal. The thickness (or width) of metal model parts is achieved by coating wooden grid

[26] This discovery also revealed that the electrical infrastructure was embedded in these blocks, making them easy to operate. In this way, embedded lighting elements and electrical sources are provided.

structures with suitable metals to produce lightweight and durable components similar to the concrete parts. Other brittle materials, such as plaster, are reinforced with acrylic resin, similar to concrete mix, to increase durability from cracks. Pumice and sand are used to highlight the textural properties of the mixtures. Moreover, models are built in such a way that each architectural part of it to be disassembled for operation and detailing. The various materials used in the models are also archived by the author for the continuity of research and production.[27] Drawings are archived in various digital formats and each model is documented for inclusion in the METU Archives for further research.

Figure 4 1/50 Architectural Model for Architectural Design II course (Head of the Studio: Prof. Dr. Güven Arif Sargın), 2015; recycled metals, mesh, acetate, cardboard. (Produced by the Author, photographed by Yiğit Acar.)

[27] Most of them are found from workshops of the Faculty of Architecture in years since 2013 when I started my undergraduate studies at Middle East Technical University. In the 2014-2015 study year, I started to recycle these left-over metals for constructing my models for architectural design courses to reduce the cost of the objects and achieve pictorial surfaces. (Figure 4) In the course, Architectural Design I (Fall 2014), the curriculum was also studying the very elements of the architectural entity which encouraged me theoretically and practically for this thesis. Please see: https://metuarch201elements.tumblr.com/

Figure 5 E Block Entrance Section Model, 2020, 9cmx 20cmx14cm; concrete mixture, mdf panel, varnish. (Produced by the Author.)

CHAPTER 3

MUSEUM AS MEDIUM: RE-READING DUCHAMP'S VALISE

Figure 6 Marcel Duchamp, La Boîte-en-valise, 1936 - 1941.

James Putnam states that the artists of the last half century have often turned their attention - both creatively and critically - to a reappraisal of the ideas and systems of classification traditionally associated with curatorship and display.[28] In his book, Putnam explores these works of the artists whose medium is a 'museum'. He suggests that, in history, the artists have developed their archival language in which the representational artifacts are curated through agencies like cabinets,

[28] James Putnam, Art and Artifact the Museum as Medium, (New York: Thames & Hudson, 2001), 7.

vitrines, boxes which are mostly associated with museum aesthetics. For Putnam, the ’early ancestor ’of the museum, ’Wunderkammer ’known as ‘cabinet of curiosities’, is a starting point of the relationship between artists and the museum which already had been constructed with these agencies. Its intention was to position between ‘concealing and revealing’ the artifacts which have been a literal methodological model for institutions of the museums, the archives, the libraries and the artists of the twentieth century.

Figure 7 Marcel Duchamp, The Green Box, 1934, 33 x 28.3 x 2.5 cm: its box (left) is perforated with holes writing ‘La mariée mise à nu par ses célibataires, même’ containing collotype reproductions on various papers.

In literature, as many refer, Marcel Duchamp’s La Boîte-en-valise is considered an outstanding model or the best analogy of a museum. In Duchamp’s case, the suitcase metaphorically defines an architectural space of a museum in which curatorial and archival methods are employed. La Boîte-envalise envelops principles of categorization, montage, displacement and assembly of archival practice in addition to the principles of the display and curation of museological practice. Thus, it is crucial to understand the thought process of Duchamp to interpret the La Boîte-en-valise (1941) as a discursive model of representation by exploring its development in history.

Marcel Duchamp started to develop his installation 'The Bride Stripped Bare by Her Bachelors, Even' - commonly known as the Large Glass - in 1915 and presented in 1923, shortly after the artist pronounced it 'permanently unfinished.' After its first exhibition in 1927, the glass surfaces were broken during transportation in addition to several damages. Duchamp decided to repair his work but to leave the cracks. During the restoration, Duchamp re-visited his past notes and diagrams about the execution of the work like myths, construction techniques, unrealized parts and its previous exhibitions. In 1934, Duchamp presented the Green Box, a book like box that envelops these notes to be exhibited with the Large Glass. He explained his box was "designed to complement the visual experience as in the manner of a guide."[29] It was on March 5, 1935, that Duchamp had the "new idea" of producing "an album of approximately all the things I produced."[30] He explained:

> *''Here, again, a new form of expression was involved. Instead of painting something new, my aim was to reproduce the paintings and the objects that I like and collect them in a space as small as possible. I did not know how to go about it. I first thought of a book but I did not like the idea. Then it occurred to me that it could be a box in which all my works would be collected and mounted like in a small museum, a portable museum so to speak.''*[31]

Duchamp started to work on his first edition of La Boîte-en-valise in 1940. The first edition of the suitcase contained a collection of sixty-nine reproductions of his artworks that were composed in an archival system and decorated with elements for display, preservation and transportation. It 'became one solution to negotiate

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[29] Marcel Duchamp, in Duchamp du signe: Écrits. Réunis et présentés par Michel Sanouillet (Paris: Flammarion, 1994), 228.
[30] T. J. Demos, Duchamp's Boîte-en-valise: Between Institutional Acculturation and Geopolitical Displacement, (Grey Room, 2002), 13.
[31] " A Conversation with Marcel Duchamp," in, eds., The Writings of Marcel Duchamp (New York: Da Capo, 1973), 136.

geopolitical homelessness'.[32] Benjamin Buchloh, draws a parallel in his book between the concept of a museum where archival and curatorial practices are employed, and the work of Duchamp by highlighting the importance of museums in knowledge production:

> *"All of the functions of the museum, the social institution that transforms the primary language of art into the secondary language of culture, are minutely contained in Duchamp's case: the valorization of the object, the extraction from context and function, the preservation from decay and the dissemination of its abstracted meaning…[With it, Duchamp] also changes the role of the artist as creator to that of the collector and conserver, who is concerned with the placement and transport, the evaluation and institutionalization, the display and maintenance of a work of art"*[33]

In Duchamp's case, Susi Bloch suggests that in addition to being an alternative model for a museum that Benjamin Buchloh defines, the suitcases were also an inspirational model for contemporary printmaking because they have extended the alternatives of mechanical and conceptual interventions in reproduction.[34] Thus, it is important to understand the practice of printmaking of the existing artifact does not necessarily mean a direct reproduction and representation. Indeed, printmaking suggests a 'translation' of the artifact into a new form of reproducible media and its mediator has an influence on its translation. Thus, the spectator become a secondary translator who re-utilizes the meanings of the print as well as their multiple relationships.

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[32] Robert Lebel, Marcel Duchamp, trans. George Heard Hamilton (New York: Grove Press, 1959), 54.

[33] Benjamin Buchloh, The museum fictions of Marcel Broodthaers// Museums by Artists, 1983, 45.

[34] Susi Bloch, Marcel Duchamp's Green Box, Fall 1974, 25.

By focusing on its photographic aura, Okwui Enwezor investigates the use of archive as a medium in contemporary art and defines the suitcase as ''certainly not the first of such programmatic engagements of the work of art as archive, but it remains one of the most rigorous.''[35]. Similarly, an art critic, Brian O'Doherty defines it as a ''memory'' box.[36] What La Boîte-en-valise has developed is not only a sly critique of the archive as an institution and the artwork as an artifact, it is fundamentally also about form and concept which 'reveal the rules of the practice.'[37] To understand its discursive quality over the representations that it possesses, it is necessary to understand the discourse of 'the archive'. For Enwezor, Duchamp's suitcase is a materialization of Michael Foucault's notion that the archive does not constitute the library of all libraries, it is the general system of the formation and transformation of statements mediated between tradition and oblivion.[38] To expand it, for Foucault;

> *''The archive is first the law of what can be said, the system that governs the appearance of statements as unique events. But the archive is also that which determines that all these things said do not accumulate endlessly in an amorphous mass, nor are they inscribed in an unbroken linearity, nor do they disappear at the mercy of chance external accidents; but they are grouped together in distinct figures, composed together in accordance with multiple relations, maintained or blurred in accordance with specific regularities; that which determines that they do not withdraw at the same pace in time, but*

[35] Okwui Enwezor, Archive Fever: Uses of the document in contemporary art, (New York, N.Y.: International Center of Photography, 2008), 11.
[36] Brian O'Doherty, Inside the White Cube: The Ideology of the Gallery Space, (San Francisco: Lapis Press, 1976), 73.
[37] Enwezor, op. cit., p. 11.
[38] Michel Foucault, The Archaeology of Knowledge and the Discourse on Language (New York: Pantheon Books, 1972), 146.

shine, as it were, like stars, some that seem close to us shining brightly from far off, while others that are in fact close to us are already growing pale.''[39]

Duchamp's work can be clearly associated with Foucault's notion of the archive. Indeed, La Boîte-en-valise was only representing the selected works of the artist, therefore it was a process rather than a product. It took over 30 years to present the last edition of the suitcase as a 'final statement', while it has evolved in time. For Foucault, what is meant by 'the formation and transformation of statements' is, or what is meant by 'composed together in accordance with multiple relations, maintained or blurred in accordance with specific regularities' is that the progressive and selective nature of the archive that is mediated between tradition and oblivion. Even the ideals of the first known cabinet in history, Wunderkammer of Ferrante Imperato were based on the entire cosmos being containable with one room[40], in Duchamp's case, only selected works in a selected medium are introduced within the case. The suitcase contains miniature replicas of three of Duchamp's Ready-mades: Paris Air 1919, Traveler's folding item 1916, and Fountain 1917, and sixty-eight printed reproductions of other selected works by the artist. The box is assembled with elements that one can slide out, fold-out, or lift out for display. Not each reproduction has been fully exposed, one needs to perform the reproductions interactively to enable a specific statement. These reproductions are not grouped in a way that Duchamp's ready-mades or paintings are separated in different segments. Rather than that, they are selected and composed in accordance with Duchamp's specific regularities which has a direct impact on the reproductions and their partial and multiple compositions for interpretation. While some of the ready-mades have been presented as miniature replicas, some of them were presented in a printed format through photography, indeed these printed ready-mades were not grouped with the

[39] Michel Foucault, The Archaeology of Knowledge and the Discourse on Language (New York: Pantheon Books, 1972), 129.

[40] James Putnam, Art and Artifact the Museum as Medium, (New York: Thames & Hudson, 2001).

other miniature ready-mades. They were not specified and grouped with the formats in that they were represented. Even the miniature replica of the Fountain 1917 is turned upside down in the later editions of the suitcase. The development of the suitcase with its progressive nature can be directly linked with the practice of the archive. The fixed and mobile parts authorize different levels of engagement. Moreover, one can change yet curate the prints in frames for display. It presents a space for multiple re-readings of the monographic archival materials as well as the concept of the archive.

As we can understand from the statement of Michael Foucault, the archive introduces discursive rules where discursive formation occurs. The archive - therefore its composer - rules the modes of representation, the forms and the disappearance of multiple statements. Indeed, for Foucault, the archive houses a heterogeneous variety of statements by saying that discourse never consists of one statement, one text, one action or one source. When different discursive events refer to the same object they belong to the same discursive formation. So that, the heterogeneity of the archival structure tends to enhance multiple meanings of the statements and their compositions. Foucault wrote:

> *''Between the language (langue) that defines the system of constructing possible sentences, and the corpus that passively collects the words that are spoken, the archive defines a particular level: that of a practice that causes a multiplicity of statements to emerge as so many regular events, as so many things to be dealt with and manipulated.''*[41]

As it is said earlier, the archive is a discursive system that rules the discursive formations of statements as representations of particular knowledge. As Foucault

[41] Foucault, The Archaeology of Knowledge and the Discourse on Language (New York: Pantheon Books, 1972), 146.

defines discourse as a way of constituting knowledge, which draws the formation of an object through representations, then the archive introduces a discursive language for the corpus to deal with the representations. However, it does not only mean that the archive forms a discourse of the discourse. For Foucault, an archive is not a set of statements but rather a set of associations that enable statements. It defines a particularly flexible form of knowledge. In addition to that, Jacques Derrida in his seminal book ‘’Archive Fever’’ emphasizes the fact that archives are both repositories of knowledge as well as physical spaces.[42]. However, Foucault does not refer to an archive as an architectural space, it defines any particular ground of communication between representations and the corpus that enables statements.

[42] Jacques Derrida, Archive Fever: A Freudian Impression (Chicago: University of Chicago Press, 1996), 9.

CHAPTER 4

ARCHITECTURAL ELEMENTS AT METU CAMPUS

4.1 Wall

Considering the frequency of its use, the wall is the main architectural element at the METU campus. To adapt to the partial topography and achieve the spatial requirements of each function, the form and the scale are reconceived for each wall. What makes the METU campus unique is its exposed reinforced concrete walls, which give the main identity to the buildings.[43] (Figure 9-10) Çinicis painterly gestures and modernist approach find themselves in pure surfaces at the METU campus, especially at the Faculty of Architecture building:

> *''... all interior and exterior surfaces of fair-faced reinforced concrete components bear the imprint of the wooden formwork at high precision resulting in a remarkable texture. This also shows the special efforts of the architects to form that texture on concrete surfaces during its casting.''*[44]

In contrast to the monochromatic use of concrete with different mold and texture types, exposed red brick walls are used at various locations on the campus. Exposed brick walls can be defined as one of the main color sources at the campus which made an important contribution to the creation of an overall architectural and

[43] A. Savaş, B. Derebaşı, İ. Gürsel Dino, S. Sarıca, S. İnan, Ş. Akın, ''Research and Conservation Planning for the METU Faculty of Architecture Building Complex by Altuğ-Behruz Çinici, Ankara, Turkey'', Keeping it Modern Project Report, (Getty Foundation, 2018), 350.
[44] Ibid., p. 364.

structural aesthetic in many buildings.[45] In addition to the exposed concrete and brick walls, at the Faculty of Architecture building, partition walls were occasionally made out of cement blocks and brise-soleils and wood. In contrast to the use of exposed materials, as stylistic choices, some walls are cladded with travertine, ceramic, or paint.

In the Faculty of Architecture, U-shaped and L-shaped shear walls are introduced and used at various parts of the Campus. (Figure 11-12) According to Getty Report, U-shaped walls emphasize the solid-void relations, indicate the entrances, and control the movement patterns.[46] At the Physics Auditorium block, U-shaped walls are made out of red bricks which had required special effort. Some U-shaped walls highlight particular elements like fountains, and artworks and define functions like storage (wardrobe, cupboard, etc.), water drainage (piping), and lighting (recessed lamp).

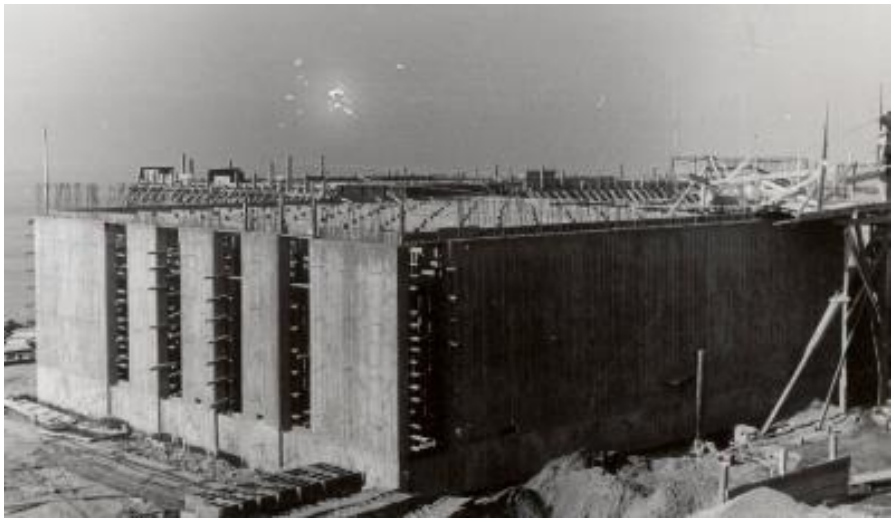

Figure 8 Photograph from the construction phase of walls at Faculty of Architecture building. (Salt Archives)

[45] Savaş, Derebaşı, Dino, Sarıca, İnan, Akın, op. cit., p. 353.
[46] Ibid., p. 107.

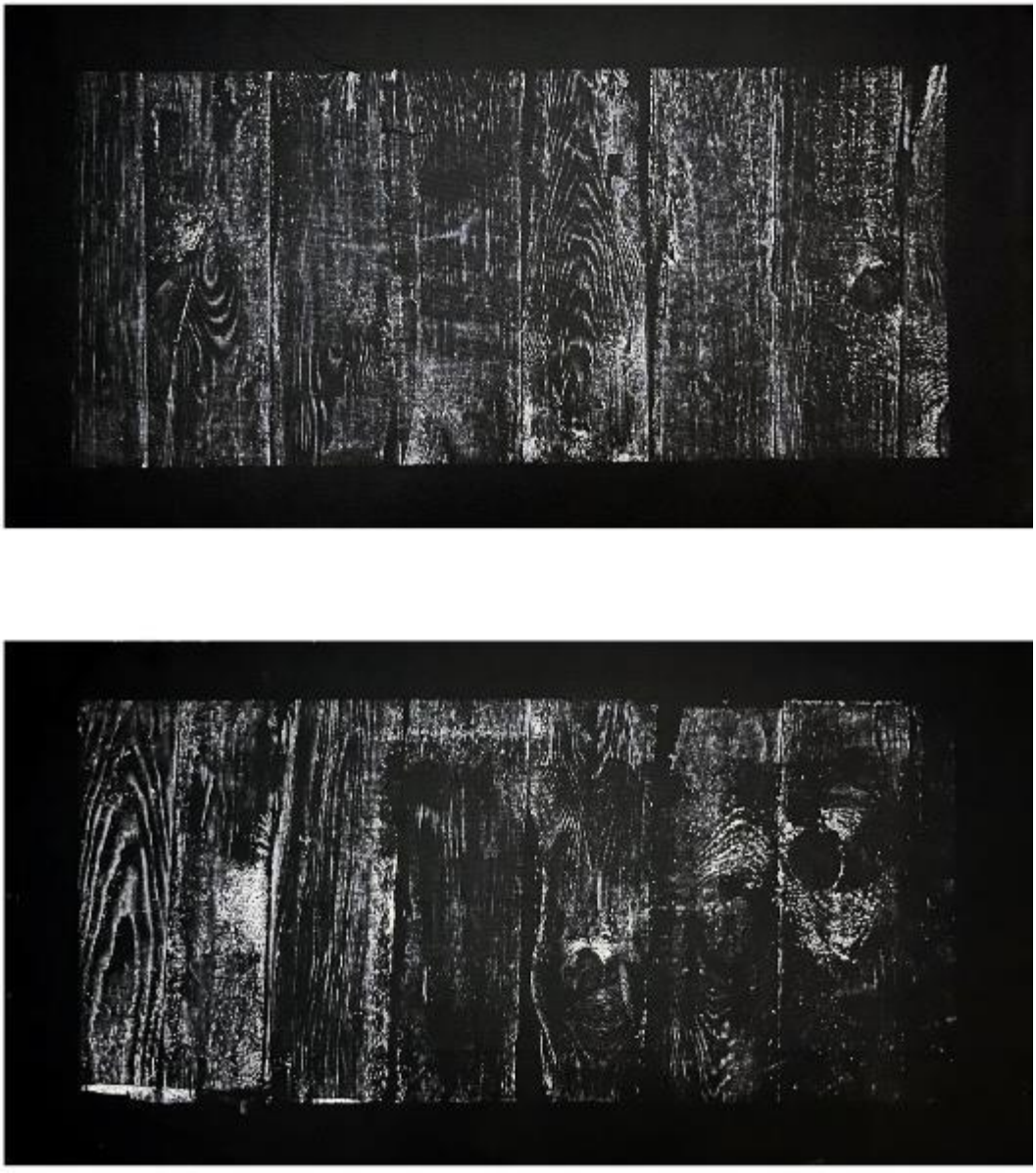

Figure 9 Textural print of exposed concrete walls, transferred on canvas, 46 cm x 90 cm (each). (Produced by the Author)

Figure 10 Representation of exposed concrete walls produced for different scales and textural characteristics to be included in Archive Box. (Produced by the Author)

Figure 11 U shaped walls at the Faculty of Architecture building. (Produced by the Author.)

Figure 12 Model of exposed concrete U-shaped wall of professor rooms, 4,6 cm x 9 cm x 6,3 cm. (Produced by the Author)

4.2 Floor

The floor is an architectural element used with a variety of materials. What makes the floor at the Faculty of Architecture unique is that it emerged from the footprints of the structural elements and their spatial compositions.[47] Tile patterns are determined by the 1-meter x 1-meter design grid guiding all the architectural elements of the building. This approach can be understood as a common design principle in the campus in general. Interior and exterior continuity of the open plan is also achieved with the continuity of the grid through *Alle* that connects the buildings of the campus. (Figure 13) *Alle* can be clearly defined as the main floor element of the METU campus. Grid guiding the *Alle* unconventionally changes into irregular patterns at the entrance arcades and landscapes, composed of different boundary and surfacing materials. (Figure 14)

Natural stone is used as the main floor material with a variety in color, type, and dimensions at the METU campus. Pre-cast terrazzo tiles were also used as flooring materials with a variety of colors and mixtures. (Figure 15) Some stair floorings are also made out of pre-cast terrazzo units in the campus. Architects also differentiate the surfacing of different floors and stairs by changing the aggregates and color of the mixture. Similar painterly gestures can also be seen in pebble stone floorings. They are used to highlight or separate architectural elements and to decorate in-operable spaces under stairs. These pebble stones were collected directly by architects from the Ova River (also known as Ziir River) in Ankara and were first applied by the architects to experiment with the pattern and cladding method for teaching the construction stuff.

[47] Savaş, Derebaşı, Dino, Sarıca, İnan, Akın, op. cit., p. 350.

Figure 13 Photographs from Alle covered with repeating tiles made out of concrete and natural stone. (Salt Archives)

As stated by the Getty Report, 'the idea of creating entrance halls as well-defined "plates" with different heights is a repeating theme at the Faculty of Architecture'.[48] Also, the theme mentioned here has been used at the rest of the campus. Çinicis used the element 'Plate' ('Plato' in Turkish) to define entrances but also ceremonial and common-use spaces. (Figure 16) Most of them are raised, centralized with art elements or transparent ceilings, becoming symbolic surfaces over time.

[48] Savaş, Derebaşı, Dino, Sarıca, İnan, Akın, op. cit., p. 46.

Figure 14 Photographic Plan of the entrance floor at Faculty of Architecture. (Produced by Ege Doğan)

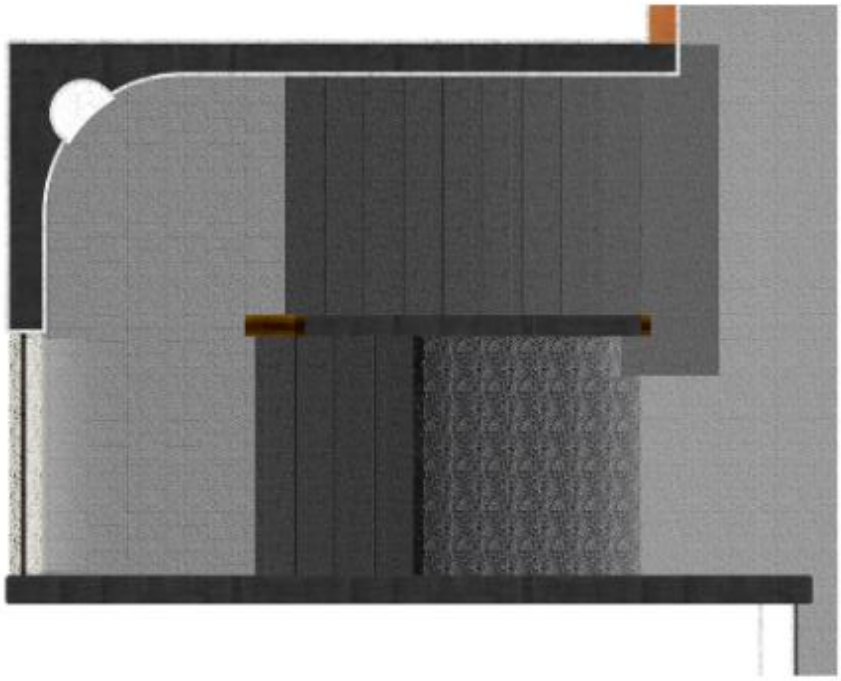

Figure 15 Plan drawing of the stair shaft attached to the classroom block at School of Mathematics building. (Produced by the Author)

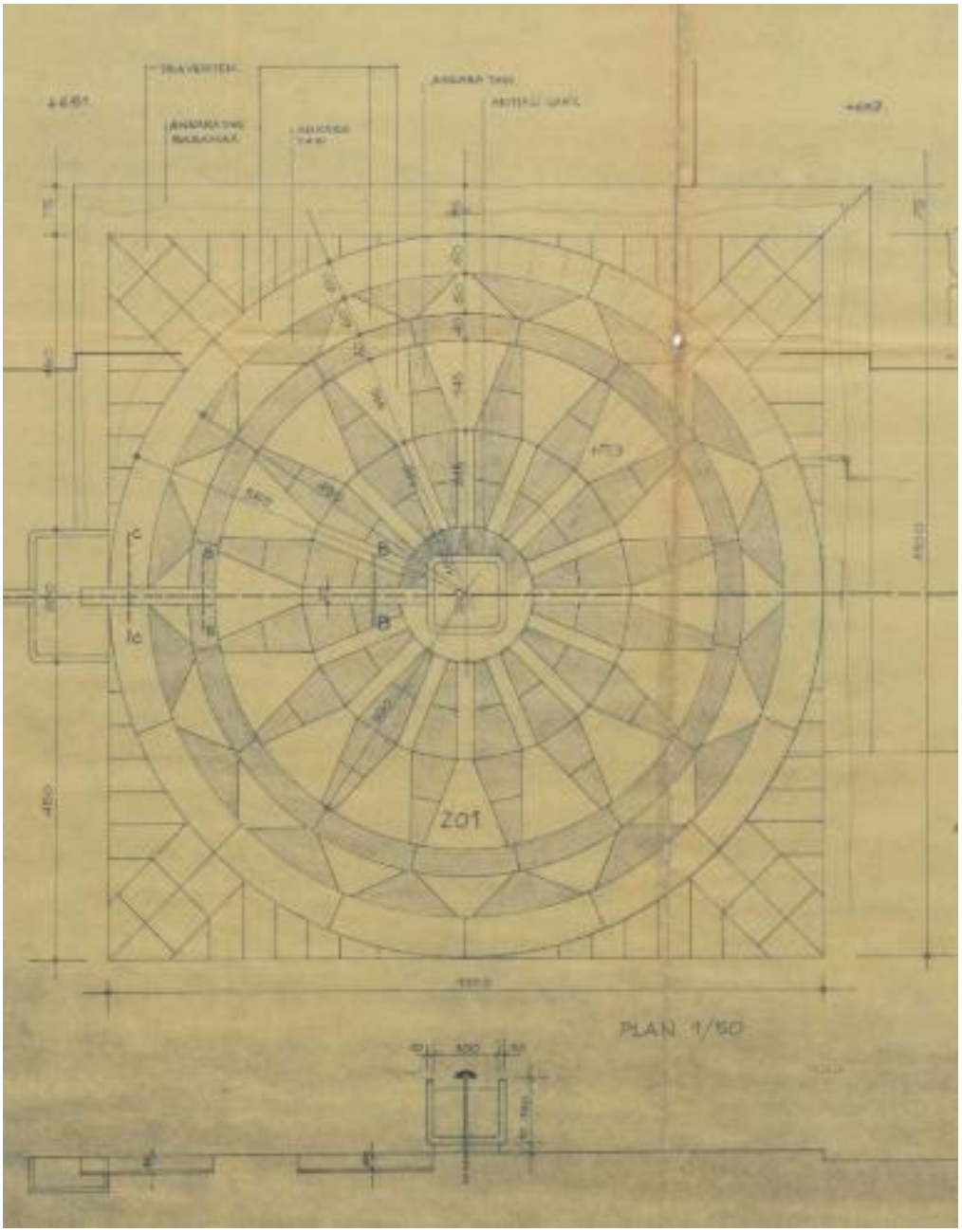

Figure 16 Entrance floor of the Library building centered with Fountain. (Salt Archives)

4.3 Roof

The Roof can be perceived as a non-figurative architectural element in Çinicis' architecture in parallel to the modernist attitude:

"Flat roof" is interpreted as a stylistic choice due to the fact that its application is almost unprecedented and considered as a challenge in the Anatolian plateau, where the steppe climate brings heavy rains, snow, and a great temperature difference between day and night. ''[49]

What makes 'flat roofs' unique at METU campus are their structural designs with idiosyncratic beam patterns and the applications of transparent glazing. (Figure 17) Architects' unconventional sculptural gestures find themselves in the white concrete entrance roof of the Library building. (Figure 18)

Figure 17 Models of roof samples in Archive Box. (Produced by the Author)

[49] Savaş, Derebaşı, Dino, Sarıca, İnan, Akın, op. cit., p. 49.

Figure 18 Entrance roof model of the Library building. (above, produced by the Author) Photograph of main entrance of the Library Building (below, METU Archives).

4.3.1 Transparent Dome

Altuğ and Behruz Çinici used precast plexiglass domes as skylight elements to illuminate interior spaces at METU campus. Skylight domes in the Faculty of Architecture building were pioneering for its time. These repetitive domes located at three studios and Kubbealtı (Literally means 'Under the Dome') are the first application of cast-resin in Turkey. Application of the resin domes has been made by the artisans in their workshop in Bomonti (İstanbul). Another significant dome is located at the gallery space in Physics auditorium blocs. This singular polyester dome is highlighted with an abstract sculpture at the center of the gallery space. Models of transparent domes in the Faculty of Architecture and Physics Department building will be included in Archive Box after achieving clear transparent results in the moulding process. (Figure 19)

Figure 19 Photographs of the skylights in Faculty of Architecture from interior and roof. (left, Salt Archives) & Photographs of the gallery space in Physics auditorium block from ground and basement floors. Space is highlighted with transparent polyester dome and abstract sculpture (1968) by the artist Şadi Çalık.. (right, Salt Archives)

4.4 Eave

Entrance eaves are defined as one of the fundamental elements of Çinicis' architecture. Entrances not only create mediation between in and out but also are hierarchically the most significant elements for the decoration and stylization of the facades. Eaves are elements that are utilized with sculptural gestures. These eaves are mostly carried with repetitive columns and U-shaped walls to achieve a sense of enclosure. Eave can be perceived as the main architectural element used to define entrances of the buildings at the METU campus.

The North entrance of the Faculty of Architecture building is one of the exceptional entrances in the campus.[50] 1/20 Longitudinal Section from the AI19 drawing sheet in the METU Archives illustrates the North entrance of the Faculty of Architecture building which is highlighted with a concrete eave. (Figure 20) This overhanging cantilever plate is designed as an autonomous unit and a transitory space between two different levels. (Figure 21) Concrete eave, as a visually expressive element, is itself a plate that connects the staircases and the ceiling. Detached from the roof, an independent unit extends along the interior to the exterior. (Figure 22) It provides a visually and physically constructed perspectival space. Architects achieve this perspectival depth by bending the fringed end of the concrete eave upward. This sculptural gesture creates a vacuum effect on visitors who approach the entrance from the parking lot.

The L-shaped eave located at the West entrance of the School of Mathematics building defines an inner courtyard. (Figure 47, p. 67) U-shaped walls and sculptural columns with capitals are designed to support this eave. (Figure 23 – Figure 38, p. 59) Green pebbles are used to cover its above surface for camouflaging it visually in the landscape which can be perceived from the upper floors. (Figure 24)

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[50] Savaş, Ayşen. "Biz Mimarlığı Behruz Çinici's Mimarlık Fakültesinde(n) Öğrendik", Mimar.İst, v.l, n. 42, Winter 2011, pp. 40-43.

Figure 20 1/50 E Block Entrance Partial Section Model, 9 cm x 20 cm x 14 cm.
(Produced by the Author)

Figure 21 1/50 Reproduction of the concrete eave (Produced by the Author)

Figure 22 1/50 Section Model side view from east elevation of the E Block Entrance. (Produced by the Author)

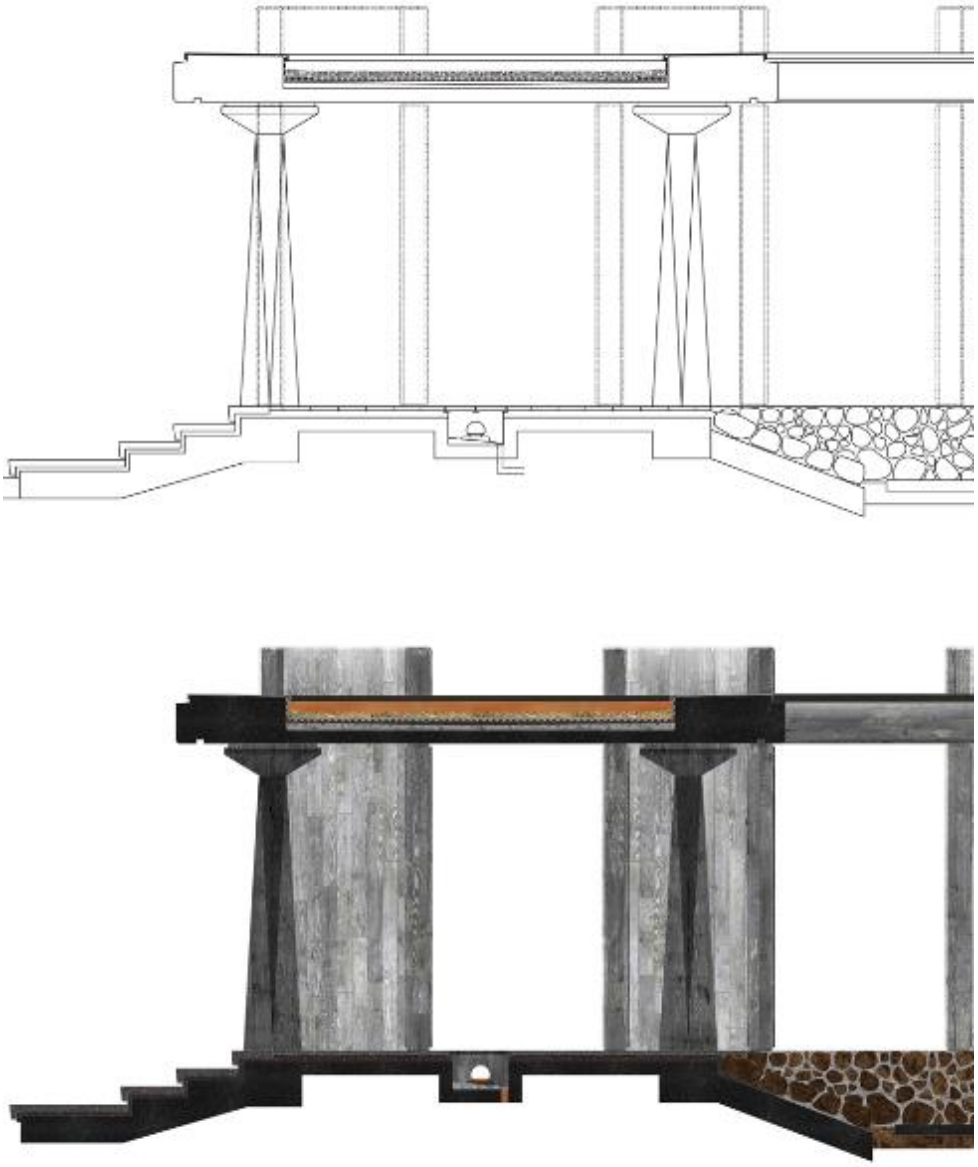

Figure 23 An arcade composed of sculptural columns, U form niche walls, terrazzo tiles with recessed lighting, and L form roof plate connects the professor blocks and main entrance hallway. (Produced by the Author)

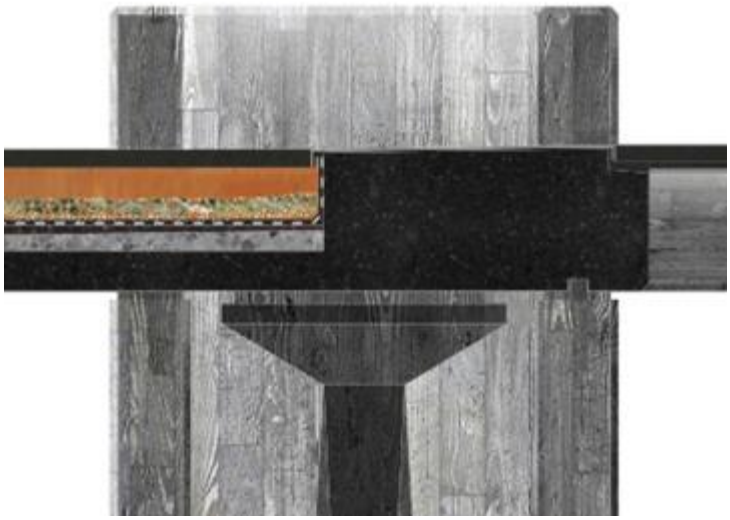

Figure 24 Illustration detail shows green pebbles covering the arcade roof to camouflage it visually in the landscape which can be perceived from upper floors. (Produced by the Author)

Figure 25 Section drawings of two common-use eave types in the campus with different drainage systems and forms; E Block Entrance eave at the Faculty of Architecture building (above) and L shape eave of the east arcade in the School of Mathematics building (below). (Produced by the author)

4.5 Ceiling

The ceiling is one of the main indicator elements of Çinicis' Modernist approach. Although the conventional 'ceiling' defines a surface in architectural practice, at METU campus ideal ceiling defines structural (waffle ceiling) and visual (transparent dome) volumes. (Figure 26) Koolhaas refers to this modernist approach as follows:

> *''... a desire to strip away the disguises of modernism has led to a new dogma: removing projective paneling to expose the concrete slab of the real ceiling and the entrails of the building clinging to it...''*[51]

Various forms of ceilings are utilized through the structural systems that adopted to partial functions. (Figure 27) In Faculty of Architecture, exposed concrete waffle slab defines a structural ceiling where also transparent domes are attached. Radial beam systems and pitched roof structures designed to expose concrete ceilings in auditorium blocks of the campus. Conventional pitched ceiling interpreted with similar exposed concrete formworks at the campus. (Figure 28)

Figure 26 Two main ceiling types at the Faculty of Architecture building selected for modelling.

(left, Photograph by Duygu Tüntaş & right, Salt Archives)

[51] Koolhaas, Westcott, Petermann, Davis, Avermaete, Bego, Shefelbine, op. cit., p. 207.

Figure 27 Models of different ceiling types from METU campus. (Produced by the Author)

Figure 28 Similar exposed concrete pitched ceiling design of Çarşı Complex (left) and Cafeteria buildings (right). (Models are produced by the Author, photographs from METU Archives)

4.6 Stair

Staircases are one of the most easily perceivable autonomous elements of the METU campus. Almost in all campus buildings, the staircase is the main architectural element that is highlighted visually and physically for enhancing the open-plan idea and continuity of the vertical circulation. In the Faculty of Architecture, rather than hidden around the corners, stairs are defined as visually dominant elements of the gallery spaces and entrances. (Figure 29-30-33-34) Stairs at the METU campus are commonly constructed out of concrete and covered with natural stones or terrazzo mosaics where metal or exposed concrete balustrades are also presented based on partial requirements of transparency. Other types of stairs are wooden staircases similarly designed based on partial circulation routes. In Dean's block and Museum block, similar staircases are used with joinery timber structures. (Figure 31) In the Faculty of Architecture building, staircases are independent elements, which mostly float into the gallery spaces. In campus buildings that are higher than two stories, staircases are taken as independent shaft blocks, which are composed of several structural, functional and decorative elements. (Figure 35-36) This might be an intention to provide vertical circulation with architecturally highlighted engineered elements. This attitude also leads architects to create sculptural balustrades which are structural and decorative elements designed for the stylization of stair shafts.

Figure 29 Staircase of F block at the Faculty of Architecture building. (Salt Archives)

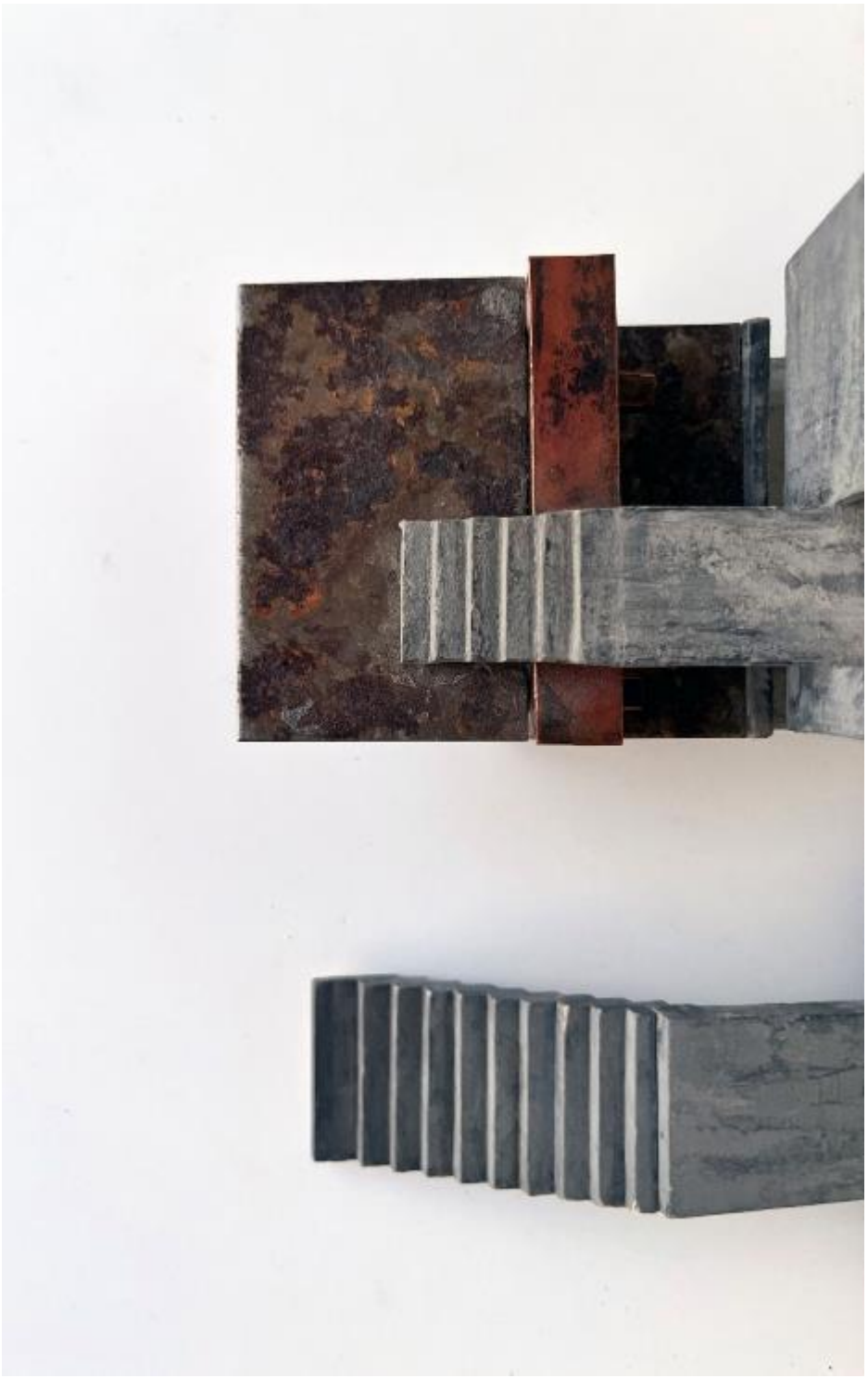

Figure 30 Models of the staircases produced for section models of the Faculty of Architecture building. (Produced by the Author)

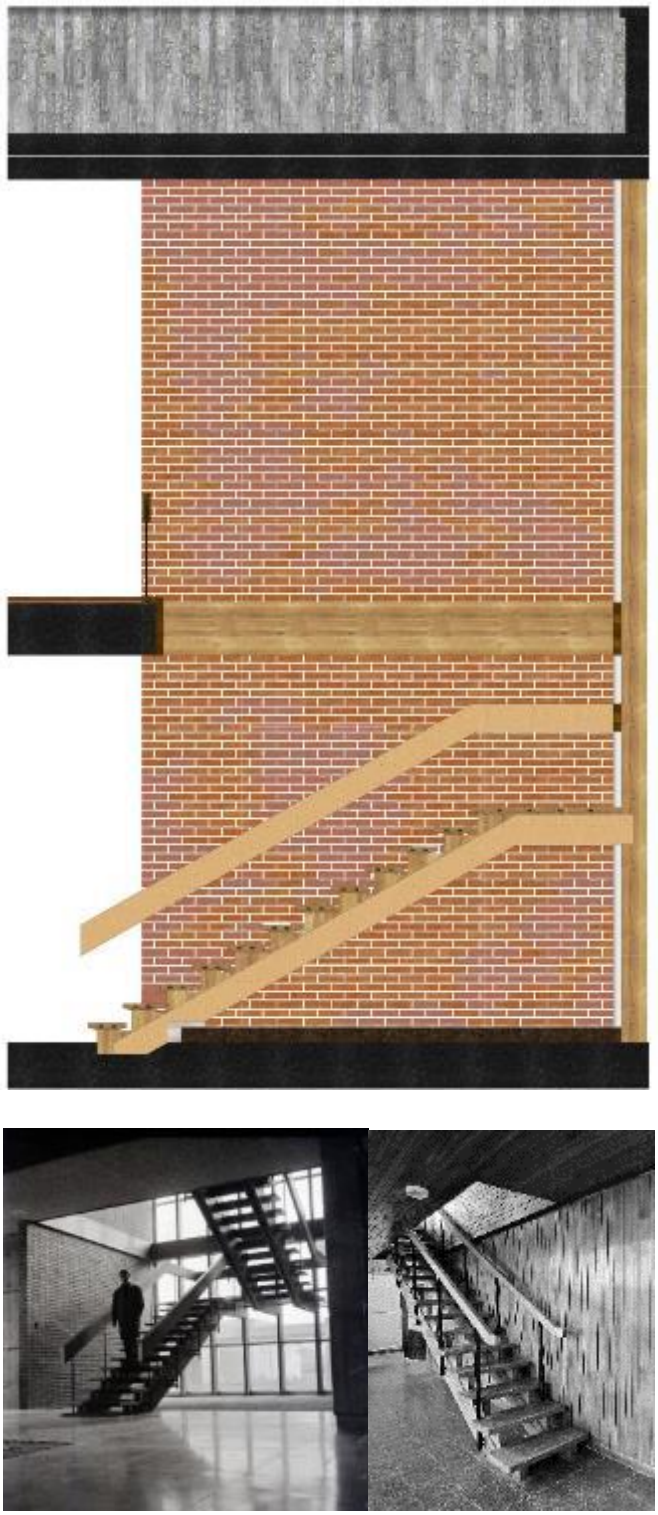

Figure 31 Illustration of staircase at Deans' Block. (above, produced by the Author) Below: Timber staircase at Dean's block (left, Salt Archives) also re-utilized for the museum block (right, photograph by the Author).

Figure 32 . Illustration detail of the staircase shows rough stone terrazzo mosaic floor, crashed stone first stair terrazzo cast, hand-made pebble stone floor decoration and joint gaps on the beton-brut balustrade covered with hornbeam handrail. (by the Author)

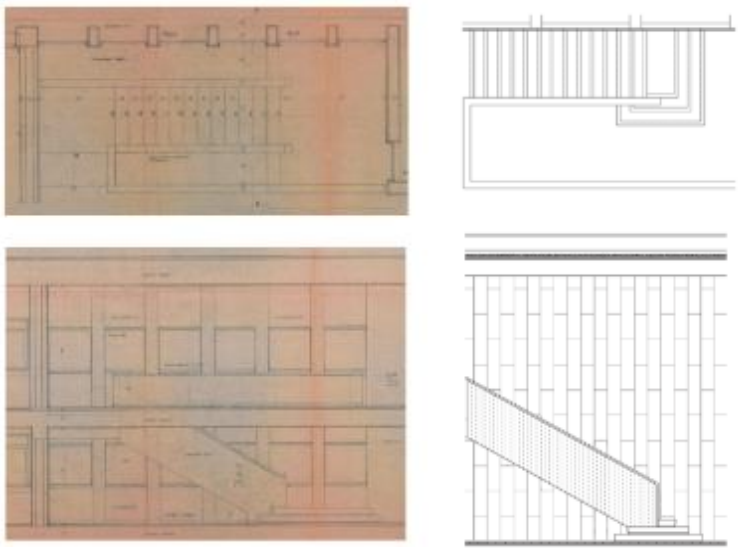

Figure 33 Plan and section drawing of the staircase located at the gallery space of the Rectorate building (left, Salt Archives) and similar use at the School of Mathematics building (right, by the Author).

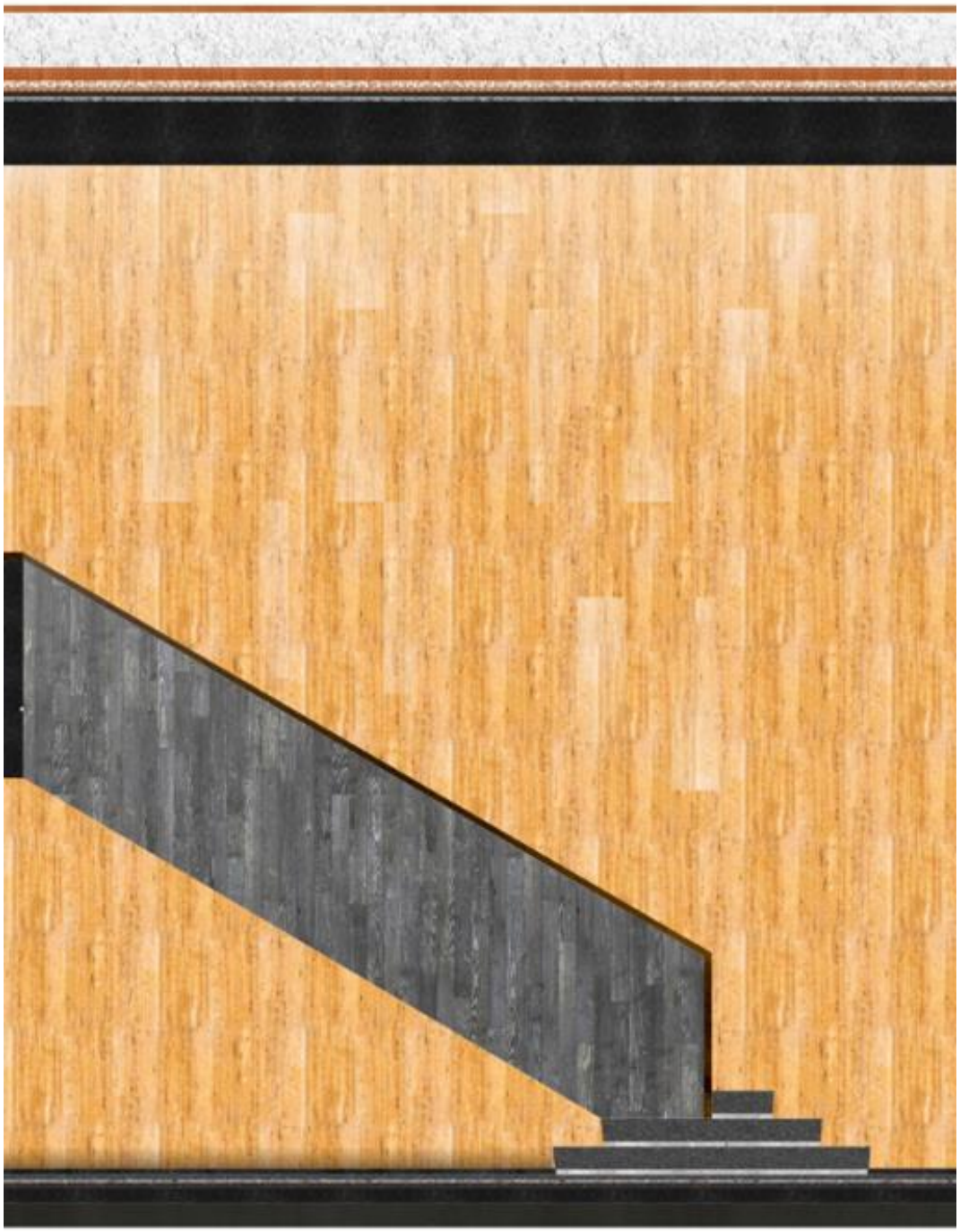

Figure 34 Illustration of staircase in the gallery space composed of beton-brut concrete balustrade with hornbeam railing and precast terrazzo stairs located front of the travertine wall. Similar staircases are applied in the Rectorate building and the School of Mathematics building. (Produced by the Author.)

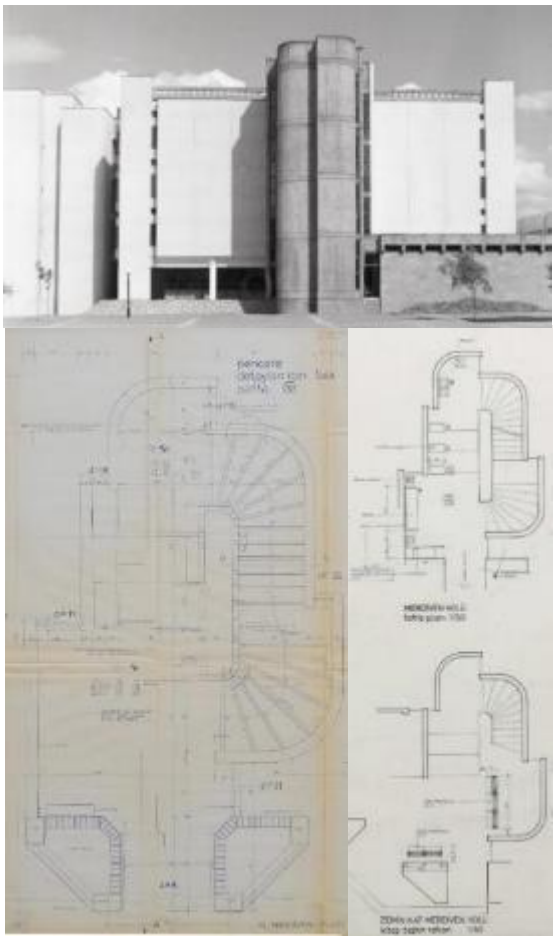

Figure 35 Stair shaft of the Library building will be modelled and re-drawn to be included in Archive Box. Exterior photograph (above) of the stair shaft attached to the library building and its construction-decoration drawings (below) (Salt Archives)

Structural elements themselves are the main elements for the aestheticization of the architectural space in stair shafts. In the library building, steps are used for seating and reading. (Figure 35) The same can be applied to the stair shaft block at the Mathematics building where retaining walls are sculpted to present niches and balustrades as dominating decorative elements. (Figure 36) In addition to these, structural elements are also decorated with joint gaps of the mold. Architects' projection line on land becomes decoration detail of the balustrade to highlight vertical circulation.

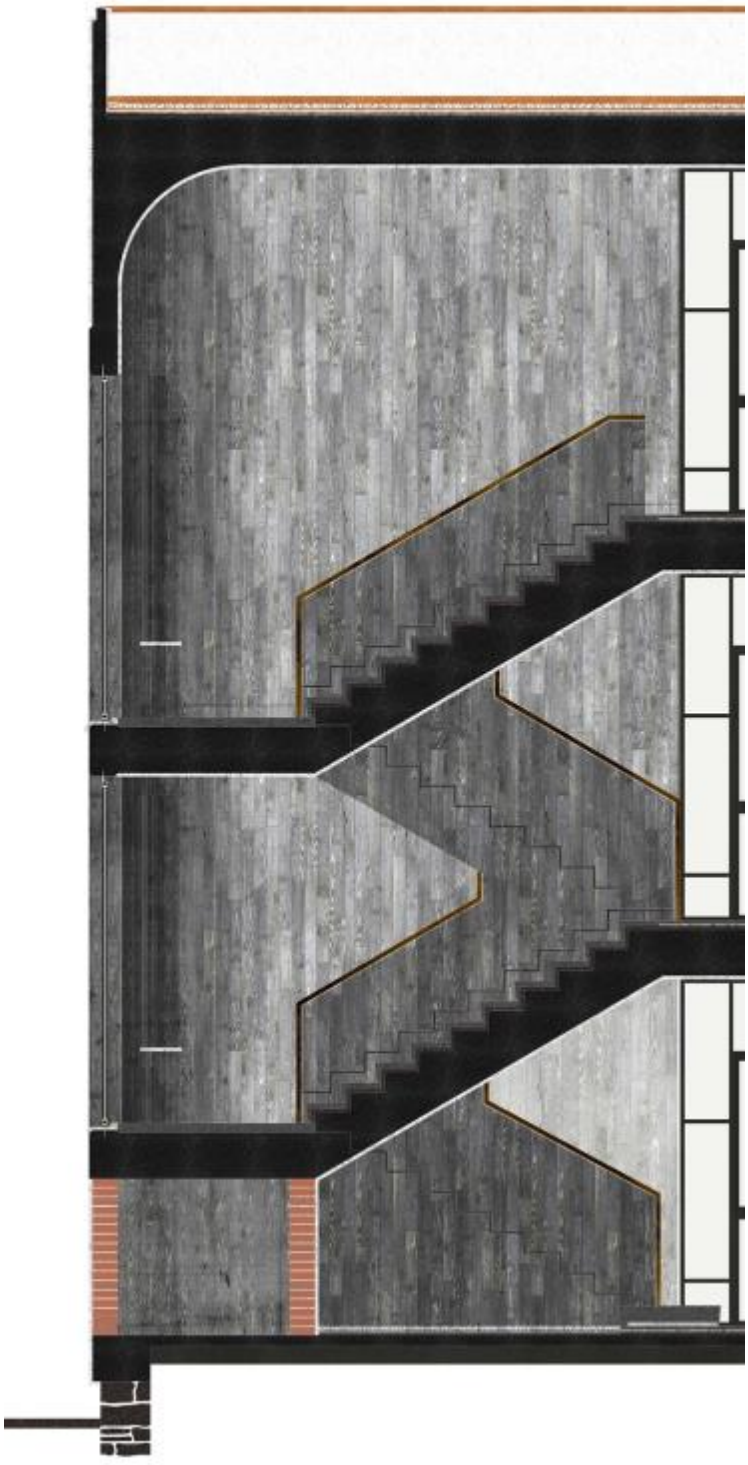

Figure 36 Section drawing of the stair shaft attached to the classroom block of the School of Mathematics building with sculptural beton-brut balustrade. (Produced by the Author.)

4.7 Column

The column was not taken into consideration as an architectural element by Rem Koolhaas in the 'Elements of Architecture'. The main intention has been denoted by editors that they 'tended towards elements that might be considered scenography rather than structure'.[52] However, at the METU campus, Çinici Architects used columns as visually dominating elements that have been reshaped with architects' stylistic preferences and historical references. This objective force leads columns at the METU campus to be considered 'scenographical elements'.

As the first applied project of the METU campus, in the Faculty of Architecture building, columns are designed without capitals, which may pose punching deformation risks under heavy loads.[53] This leads to the design of the columns in simple geometrical forms, which are mostly used close to gallery spaces to achieve visual connection (transparency) and structural support. (Figure 37)

Behruz and Altuğ Çinici designed structural columns as hierarchically dominating figures with unconventional sculptural forms in some of the campus buildings. Architects design columns with capitals in various locations. (Figure 38) Five-meter tall white concrete columns carrying the entrance roof of the Library building are sculpted with capital and in unconventional forms. A similar sculptural gesture can be seen in the School of Mathematics building. While exposed concrete columns are 278 centimeters long, white exposed concrete columns are 500 centimeters long. It can be said that scale is one of the utilizing factors for the formation of architectural elements. On the contrary, to its scale, the thickness of the exposed concrete columns is exaggerated to achieve perceivable capital details when compared to the proportion of the Library capital detail. (Figure 39)

[52] Koolhaas, Westcott, Petermann, Davis, Avermaete, Bego, Shefelbine, op. cit., p. 207.
[53] Savaş, Derebaşı, Dino, Sarıca, İnan, Akın, op. cit., p. 49.

In addition, there is occasional use of double columns at the METU campus for elevating building blocks. Some of them are used as cantilever supports for partial functions and others are used to elevate building or circulation blocks which might be considered as 'bridges'. Elevated building blocks with double columns are in the Faculty of Architecture Museum block, Physics Amphitheater block, English Preparatory School bridge and Computer Science Office block. All these columns are used for supporting architectural elements like eaves, roofs and building blocks.

On the other hand, in some of the buildings, it is seen that a column is designed with its roof as an autonomous element. The Rectorate building, Sports Center building and Çarşı Complex are examples that column elements catalyzed with different architectural elements. These re-utilized elements can be defined as the catalyzation of elements like columns, roofs, and water-draining systems. (Figure 40) These repetitive architectural elements are used to achieve the technical and functional requirements of both the roof and the column.

Another unconventional set of columns carries the roofs of the Lodging units. The timber column itself becomes a decorative element with structural details similar to the column examples in the Library and the School of Mathematics buildings. The single-standing column sits on a metal sphere at the bottom and is supported with a curvilinear timber top flange to balance the lateral forces.

Figure 37 Two column types used in the Faculty of Architecture building: Square section columns in the gallery space of the Dean's Block (left) and rectangular section columns in the gallery space of the H block (right) (Models are produced by the Author, below photographs: Salt Archives)

Figure 38 Reproduction of columns located in the Library building (left) and the School of Mathematics building (right) (Produced by the Author) Exposed white concrete columns with capitals carry entrance roof of the library building and exposed concrete columns with capitals carry the arcade eave of the School of Mathematics. (left photograph: Salt Archives, right: METU Archives)

Figure 39 Illustration of exposed concrete column with capital located in the arcaded courtyard of the School of Mathematics building. (Produced by the Author)

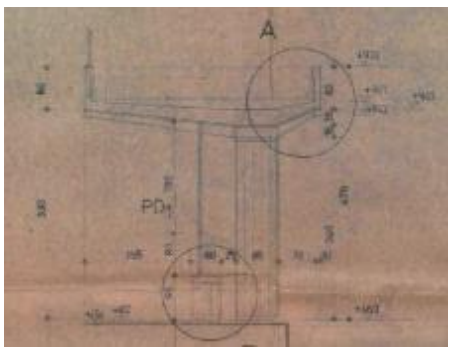

Figure 40 Model of catalyzed element at Çarşı Complex and similar applications of elements in Rectorate and Sports Hall building which will be modelled to be included in Archive Box. Photograph of catalyzed columns at Rectorate building (right, Salt Archives) & Sports Center Building (left, METU Archives)

4.8 The Inner Courtyard

Altuğ and Behruz Çinici's architecture gave importance to the physical and visual interaction of the interior spaces with the design of landscape elements. Inner courtyards act as one of the essential elements of this constructed experience:

> *''Besides the large glazed façades, one of the major sources of "transparency" is the placement of courtyards at strategic locations in the building. These courtyards not only provide light to the adjacent spaces but also give a perfect sense of orientation with their glazed surfaces.''*[54]

The inner courtyard located at the H block of the Faculty of Architecture building is an exceptional example of architects' modernist approach. (Figure 41) The square plan of the inner courtyard is arranged in a central symmetry with the repetition of the same geometric contours' insets. (Figure 42) These contours separate two topographies in terms of their levels. The upper level is the main inner courtyard level where the pool is located as the main artistic element, which was sculpted in twelve days by Behruz Çinici in the workshop of Süleyman Akalın who was a masonry artisan at that time. (Figure 43) The pool is centralized at the center of the topography, which is bordered by a lower topography to transmit light to the basement floor.

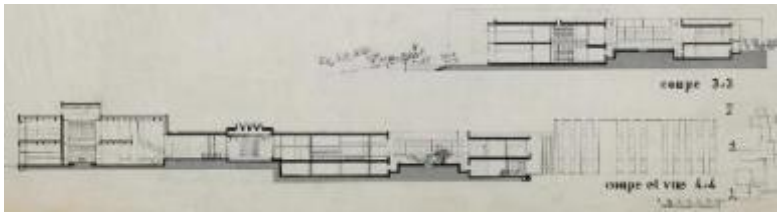

Figure 41 Section Drawings of the inner Courtyard located at Faculty of Architecture building's H block. (Salt Archives)

[54] Savaş, Derebaşı, Dino, Sarıca, İnan, Akın, op. cit., p. 349.

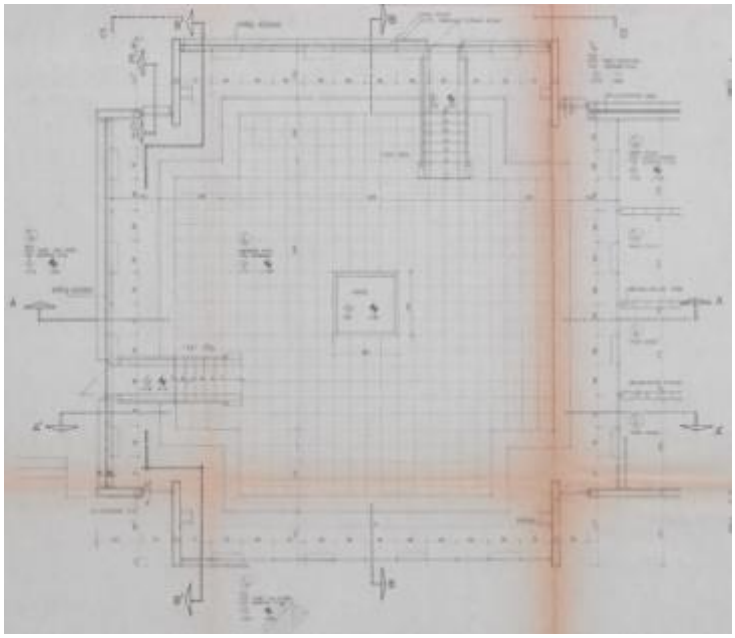

Figure 42 AI28 Sheet illustrates the partial inner courtyard plan. (METU Archives)

Figure 43 Diapositive from the inner courtyard. (METU Archives)

Figure 44 Partial section illustration of the inner courtyard. (Produced by the author)

In the ground floor, transparency ensures the visual connection between the interior and exterior. The concrete floor slab folds to perform a seating bench in front of the courtyard. This folded plane is cladded with hornbeam timber, which is used in most of the production of built-in furniture and decorations of the campus. The level difference between the inner courtyard and the ground floor is connected by a staircase. Marble tiles on the ground floor are determined by the 1-meter x 1-meter grid guiding all the architectural elements of this building.

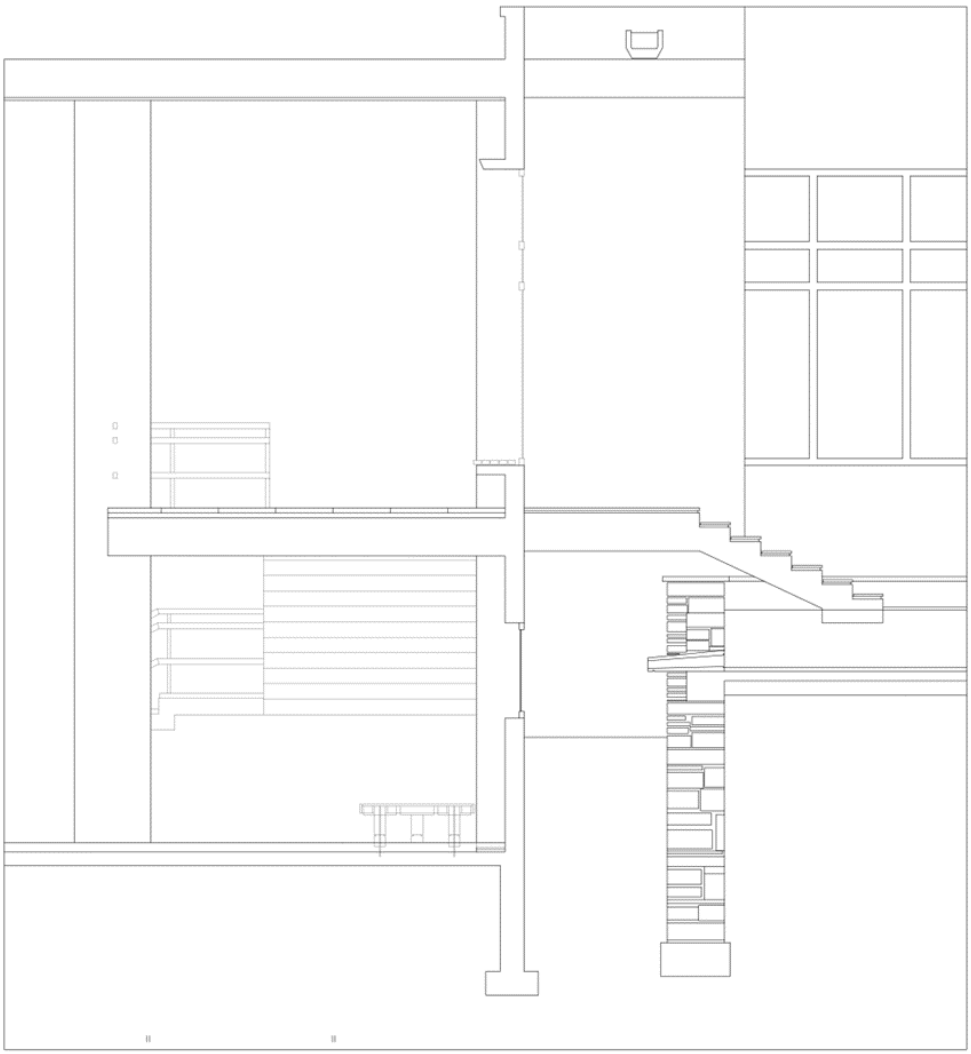

Figure 45 Partial section illustration of the inner courtyard. (Produced by the Author)

The ceiling of the ground floor is covered with a rough plaster finish and ornamented with a series of light bulbs. The construction photographs clearly indicate that electrical fixtures were embedded in hollow-blocks and installed before the concrete slab was poured into the mold. The roof slab also folds to create a niche for recessed lighting to highlight the corners of the courtyard from the interior. Inner courtyards are composed of varied elements including platforms, fountains, landscape arrangements, etc. Water spouts are significantly figurative and decorative elements in addition to the fountain located in this courtyard.

Figure 46 1/50 section model of the inner courtyard at the H block in the Faculty of Architecture building, 8 cm x 20 cm x 18 cm. (Produced by the Author)

Similar use of inner courtyards as transparent agents in building blocks can be seen at the Mechanical Engineering building. Although commonly used architectural elements in the courtyard of the Faculty of Architecture building are also applied in this courtyard, they are re-utilized in an irregular arrangement. The pool is designed as a recessed landscape element. This pool divides the garden into two parts that are connected by a thin path over it. This division is used for separating cafeteria areas for students and professors.

An unconventional approach to defining inner courtyards can be seen at the West entrance of the School of Mathematics building. (Figure 47) L-formed arcade isolates an inner courtyard facing the sloppy landscape of the city. Similar to the Faculty of Architecture building, the same principle of locating inner courtyards next to common-use or gallery spaces is a repeating theme at this building.

Figure 47 Partial illustration shows East auditorium block and arcaded courtyard of the East entrance. Locating inner courtyards close to the gallery spaces is a repeating theme at the METU campus. (Produced by the Author)

4.9 Water Elements

Site-specific water elements are used in several locations at the campus. These are mainly pools, fountains and rainwater bowls. In the conference series published under the title 'Ustaların İlk İşleri', Behruz Çinici unfolds the main intention behind using water elements. Architects wanted to enhance the sound of the architectural space with falling water.[55] One of the fountains located at the arcaded courtyard in the Faculty of Architecture building is constructed on the site by the architects with the help of the workers.[56] Water elements are mostly molded from white exposed concrete after experimenting in some regions of the building in terms of material and formal properties. Architects use these elements as site-specific objects to highlight common-use spaces and entrances. This is mostly achieved by locating them at the center of the spaces. Water elements are also differentiated with different formworks of the molds giving unique chromatic and textural characteristics.

The fountain located in the gallery space of the Dean's Office finds its location at the center with that motivation. (Figure 48) The choice of centralizing architectural volume with fountains can be seen in the inner courtyard of the Faculty of Architecture building. The fountain, which is a later addition, centralizes the square plan of the inner courtyard as well. Over years, these elements become symbolic artworks at the METU campus. White exposed concrete fountain (Also known as 'Lovers Fountain') located in the arcaded entrance of the Faculty of Architecture building become one of the symbolic elements of the METU campus. (Figure 49-50)

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[55] Ustaların İlk İşleri. Presented at ''Ustaların İlk İşleri'' Conference Series in 1st İstanbul Architecture Festival. Darphane Buildings, 2004.
[56] Ibid.

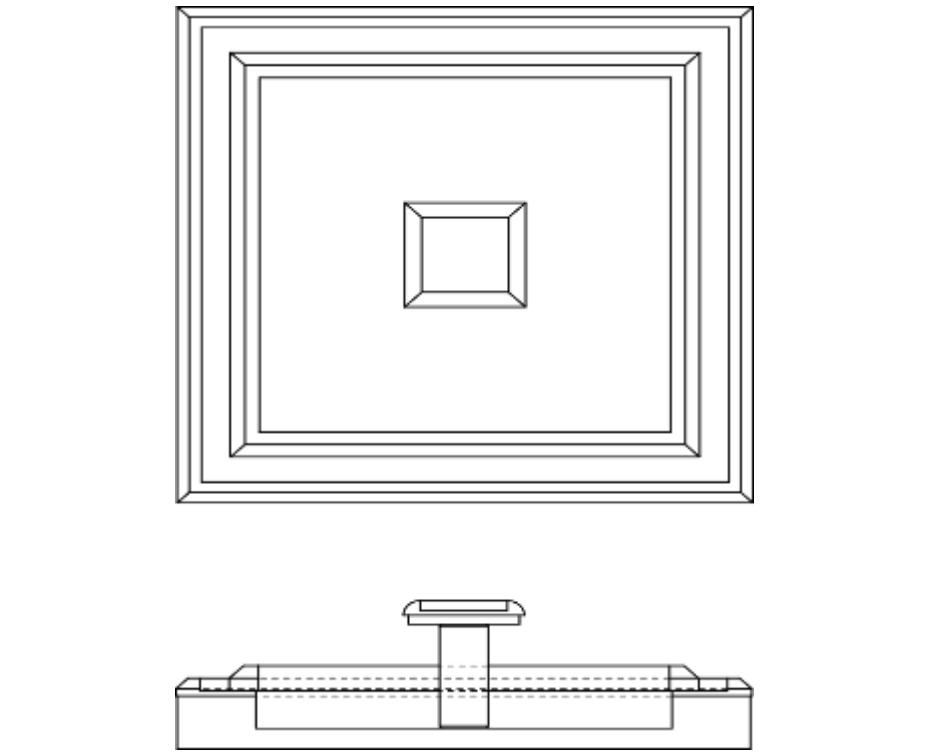

Figure 48 Section and plan drawing (above) and Fountain reproduction (below). (Produced by the author)

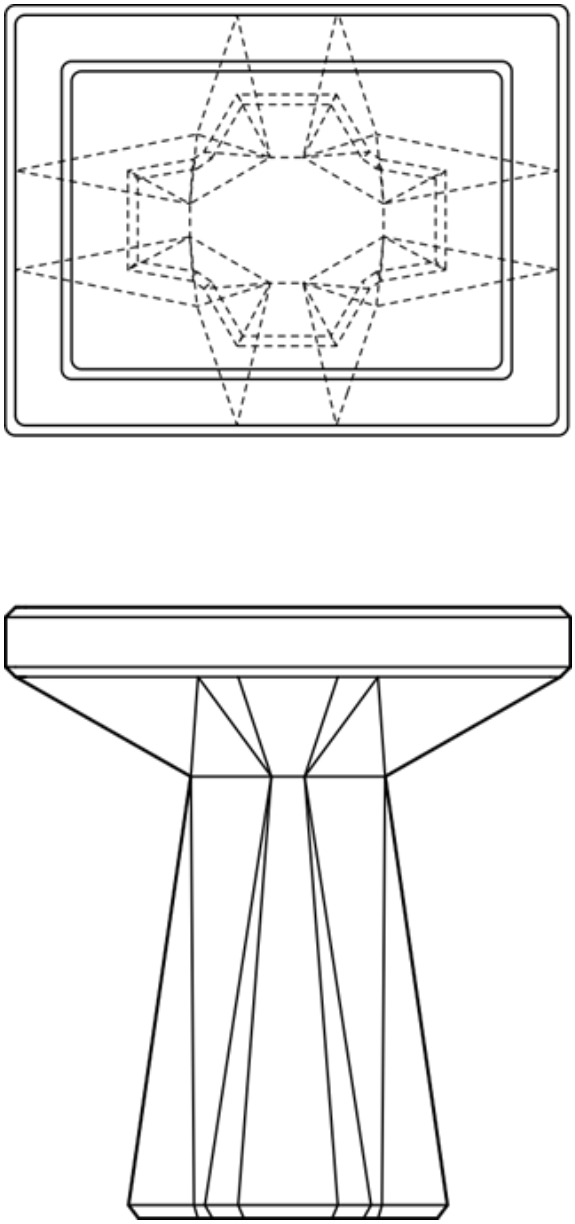

Figure 49 Plan Drawing of the white exposed concrete fountain located in the arcaded entrance of Faculty of Architecture. (Produced by the author)

Figure 50 Fountain Model (Produced by the author.)

4.10 Water Spout

Waterspouts are significant sculptural elements that decorate the minimalist facades of the campus. These elements exceptionally illustrate architects' method of utilizing historical elements in modern states. Behruz Çinici indicated that their use of water spots is related to their interest in Ottoman Architecture.[57] Several different forms of water spouts were produced during the construction of the campus. However, with changes in building parameters and their possible damage to buildings, the use of spouts is decreased into decorative roles. Rainwater pipes are started to recessed into niche walls for water drainage and water spouts are used in landscape arrangements and arcades during the construction of the METU campus.

Figure 51 Two common use of water spouts at the Faculty of Architecture building which are modeled to be included in the Archive Box; water spouts in front of the balcony that circulates rain-water into independent white exposed concrete water bowls with the help of metal chains to control draining route of the water (left) and rectangular water-spouts extends from the arcade eave at the main entrance fall rain-water into the pool. (right) (Salt Archives)

[57] Ustaların İlk İşleri. Presented at ''Ustaların İlk İşleri'' Conference Series in 1st İstanbul Architecture Festival. Darphane Buildings, 2004.

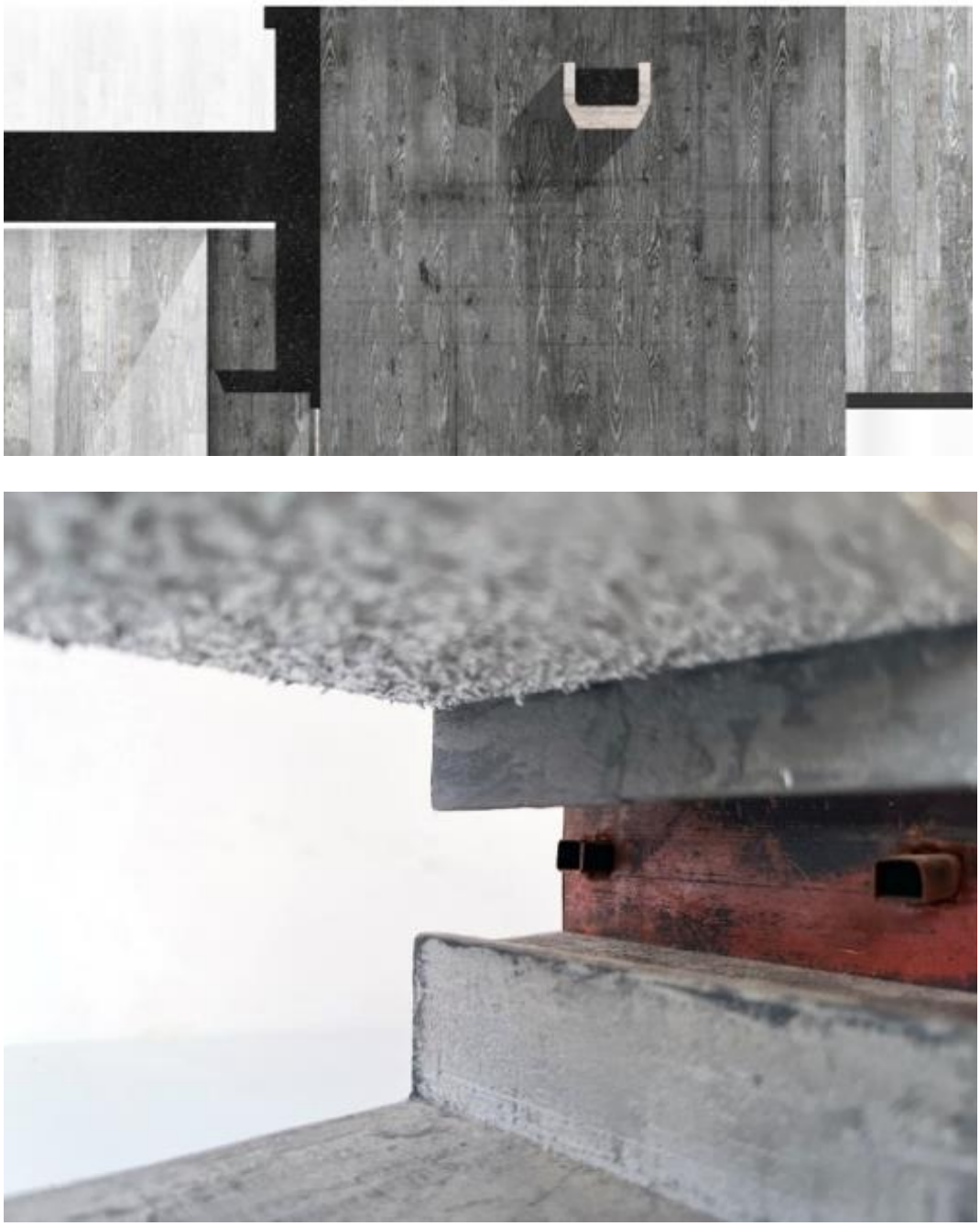

Figure 52 Illustration of white exposed concrete water spout extends from the facade of the inner courtyard (above) and water spouts made out of Ankara stone attached to the walls retaining upper soil of the inner courtyard at the Faculty of Architecture building. (Produced by the Author)

Figure 53 Reproduction of water spout and water bowl composition attached to the facades of the Faculty of Architecture building. (Produced by the author.)

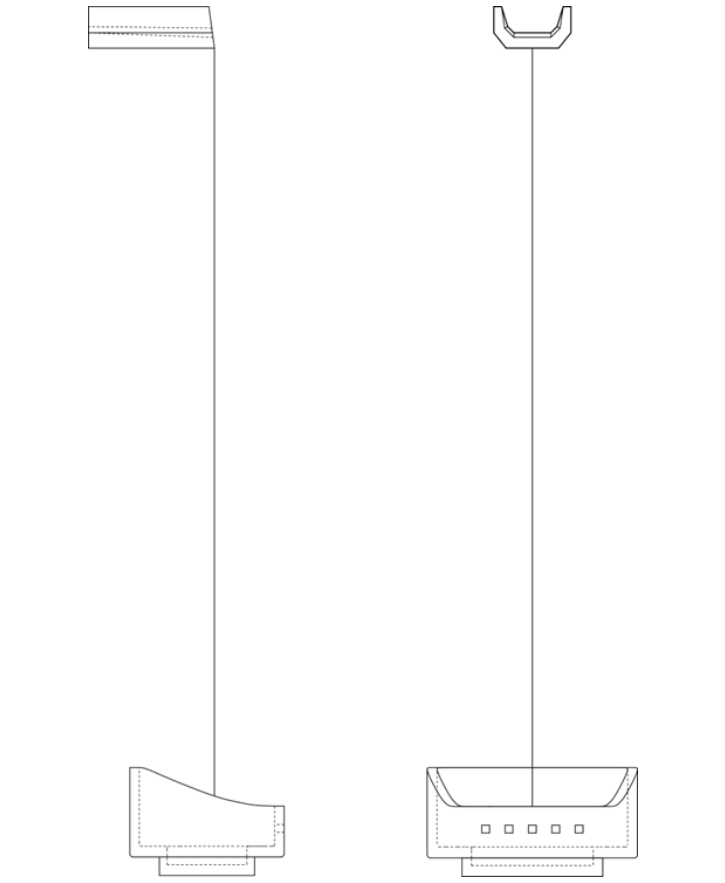

Figure 54 Elevation drawings of the rain-water draining system composed of water spout, water bowl and chain (above) and white exposed concrete water spout reproduction (below). (Produced by the author.)

4.11 Window

Glass surfaces are used as the main source of transparency at the METU campus. In both interior and exterior façades, large windows achieve a visual connection between partial spaces. Entrances, eaves, landscape elements, and other masses are visually connected through transparency. (Figure 55) According to the Getty report, all the prefabricated members of the aluminum window frames had been placed into the formwork before the molding process.[58] Similar to the U-shape formation of walls at the campus, U-shaped glass surfaces of the studying saloon at the Library building is an unconventional example of the transparent facades. Non-operable windows with colored and opal glass surfaces in black iron frames are used at various locations of the campus which give unique identities to the buildings. In addition to these windows, architects also collaborated with Ferruh Başağa for the production of stained glass windows during the construction of the campus.

Figure 55 Large glass surfaces at the Faculty of Architecture (Salt Archives)

[58] Savaş, Derebaşı, Dino, Sarıca, İnan, Akın, op. cit., p. 353.

4.11.1 Stained Glass

Stained Glass is an exceptional element used in Çinicis' architecture. These elements are used as the only source of color in the Faculty of Architecture building.[59] Stained Glass windows are produced by the artist, Ferruh Başağa (1914-2010). The reference image for the stained glass in the amphitheater is the building plan itself. (Figure 56-57) Abstract Stained Glass, located in the Dean's Block, is an exceptional piece of art as a result of the collaboration between artists and architects. (Figure 58-59) An abstract painting of Başağa (Untitled, 1953) might be the reference image for the initial design of that stained glass. (Figure 60)

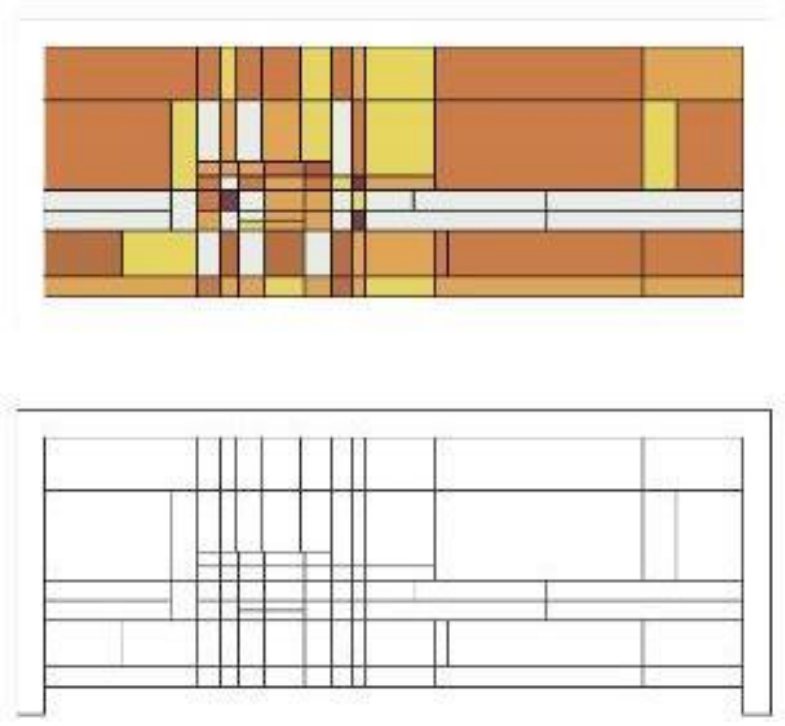

Figure 56 Chromatic and metric documentation drawings of the stained glass window at the amphitheater. (Produced by the Author)

[59] Savaş, Derebaşı, Dino, Sarıca, İnan, Akın, op. cit., p. 355.

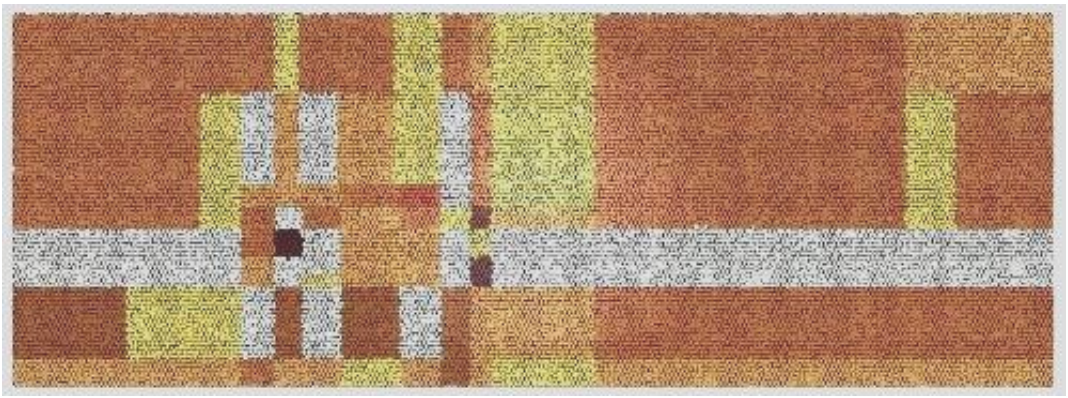

Figure 57 İllustration of the site plan abstracted in stained glass window of the amphitheater. (Produced by the author)

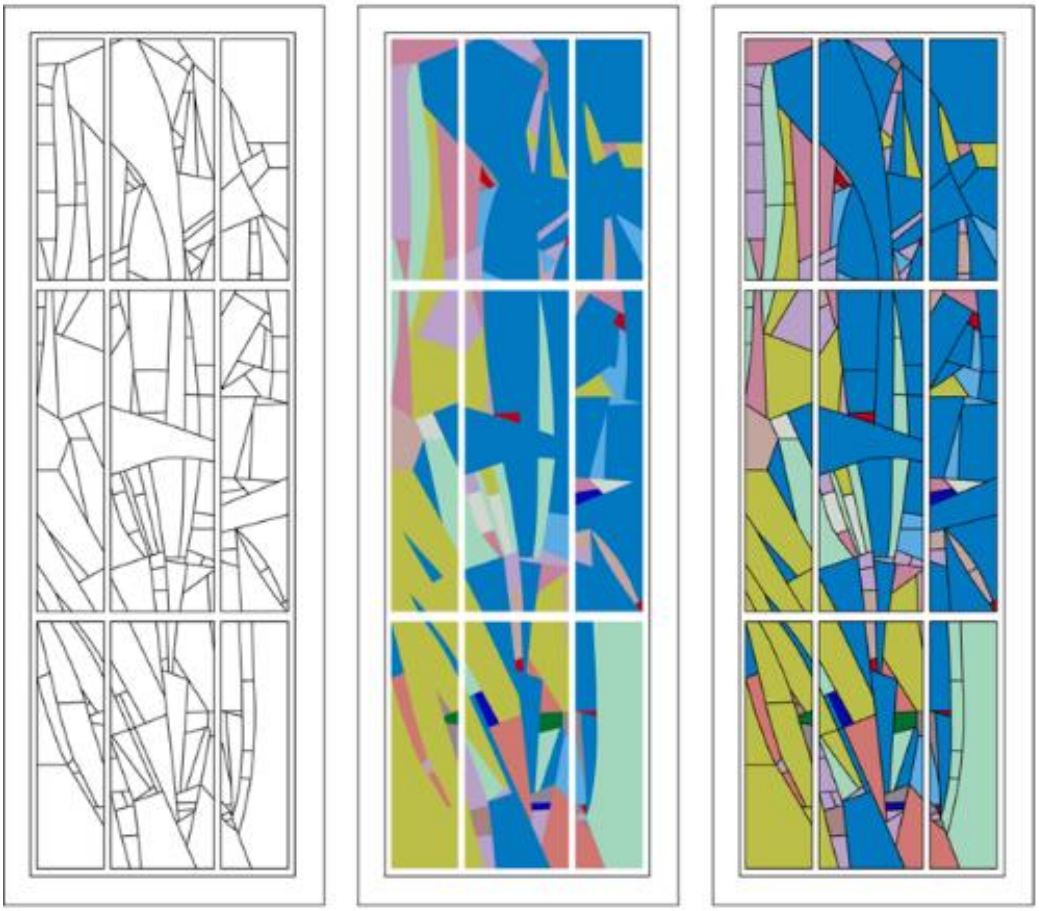

Figure 58 Chromatic and metric documentation drawings of the abstract stained glass, (Produced by the author)

Figure 59 Photograph of the abstract stained glass by the artist, Ferruh Başağa. (Photograph by the author)

Figure 60 Untitled composition by Ferruh Başağa, 1953, the invitation card for the exhibition in Tiglat Gallery, İstanbul. (Salt Archives)

4.12 Door

The door is not only a transitional element but also a part of a partitional wall system composed of wooden and glass partitions in wooden frames at the Faculty of Architecture building. Rather than the conventional use of a door attached to the wall section, at the Faculty of Architecture building, the door connects two-floor slabs physically and visually. The same modernist approach can be seen in many buildings at the campus. That makes the door an element to be considered as one of the main sources of wood, which has a big impact on the overall aesthetics of the campus. Alongside interior doors, Çinicis used unconventional doors with historical references. (Figure 61) Han Kapısı (Çinicis named Arched Gate, 'Kemerli Kapı' in Turkish) located at the West façade of the Faculty of Architecture building, is a significant architectural heritage. Behruz Çinici clearly indicates that their reference to design this door was coming from Ottoman architecture.[60] Similar reference can be seen at the spring door with a white marble arched heading located at the Rectorate building entrance block. Two doors are selected to be modeled and re-drawn for the inclusion in Archive Box.

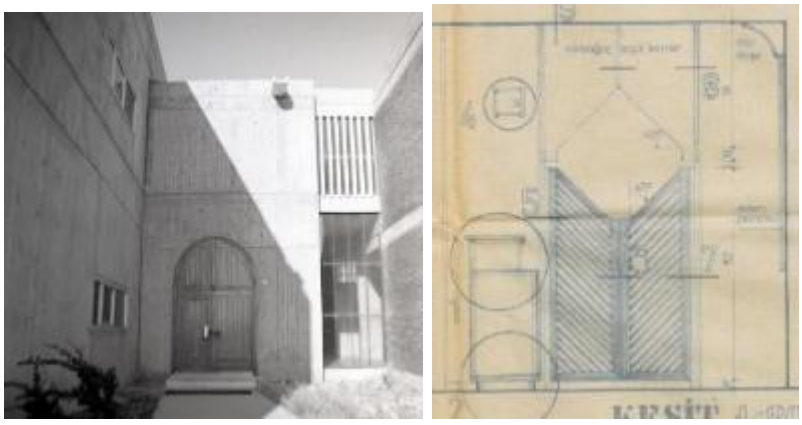

Figure 61 Photograph shows the door called 'Han Kapısı' (Kemerli Kapı) in the Faculty of Architecture building (left) and partitional spring door at the Rectorate building entrance desk. (Salt Archives)

[60] Ustaların İlk İşleri. Presented at ''Ustaların İlk İşleri'' Conference Series in 1st İstanbul Architecture Festival. Darphane Buildings, 2004.

4.12.1 Gate

Gates of the campus are important elements, which act as mediators between the city and the campus.[61] (Figure 62) The main gate, A1, is used as a figurative and symbolic element to represent the campus' material and cultural aspects. The gate structure of the A1 entrance is a theatrical embarkment composed of a promenade and exposed concrete walls fencing the landscape. The proposal drawing (06.06.1967) by architects for the entrance of the campus illustrates even more unconventional gate structures in terms of height, Eighteen and twenty-four meters long structures were never built.

Figure 62 Concrete Structure in the Entrance of the METU Campus and Proposal perspective drawing of the architects, dated 06.06.1967. (Salt Archives)

[61] Ayşe Setenay Özsoy, 'METU Campus Gate A1: An Architectural Detail', Middle East Technical University, 2022.

4.13 Built-in Furniture

Furnishments are conceived as structural entities themselves in Çinicis' architecture that are occasionally used in a built-in form. This built-in furniture is significantly located in the courtyards, gallery spaces, and service spaces like seating benches, tables, etc. (Figure 63) In addition to metal types used as structural joineries for stabilization, two main types of materials used in furnishing. One of them is two pieces of white concrete furniture that in some courtyards combined with other exposed concrete elements. One of the most unconventional white concrete built-in furniture is located in the U-shaped wall in front of the Kubbealtı (Under The Dome). They are actually designed as massive ashtrays to collect cigarette wastes.[62] (Figure 64) Another use of the material is wood which is used in most of the autonomously produced furniture in interior spaces. There is also the occasional use of wood at the campus that defines seating areas on structural surfaces.

Figure 63 Built-in furniture at the Faculty of Architecture. (Produced by the Author)

[62] Ustaların İlk İşleri. Presented at ''Ustaların İlk İşleri'' Conference Series in 1st İstanbul Architecture Festival. Darphane Buildings, 2004.

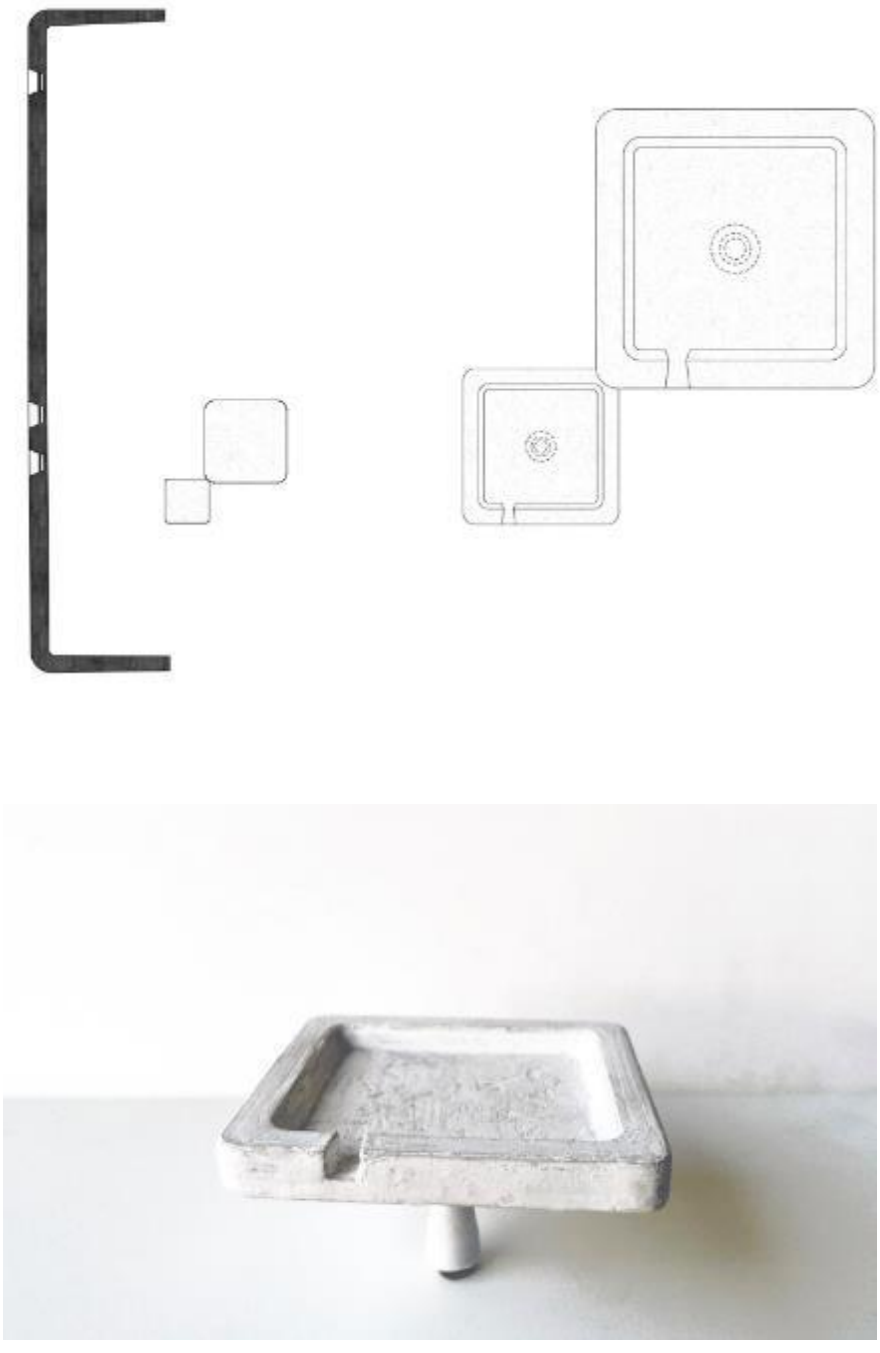

Figure 64 Plan drawing of exposed white concrete built-in furniture in the U-shaped wall in front of Kubbealtı (Under The Dome) which are actually designed as massive ashtrays to collect cigarette wastes. (above) and reproduction for inclusion in Archive Box (below). (Produced by the Author)

4.14 Art Object

Art and architecture are inseparable in Çinicis' architectural language. Art elements are used to enhance the material and cultural aspects of architectural space. Alongside architects' art objects in the campus, Altuğ and Behruz Çinici collaborated with several artists during the construction of the campus. Alle is designed as a public space where art objects are spread into architectural space. When the sculptural and painterly properties of architectural elements are considered, many elements that the architectural space envelops can be defined as art objects as well. On the other hand, art objects themselves become architectural entities as well like retaining walls (Fresco) and windows (Stained glass).

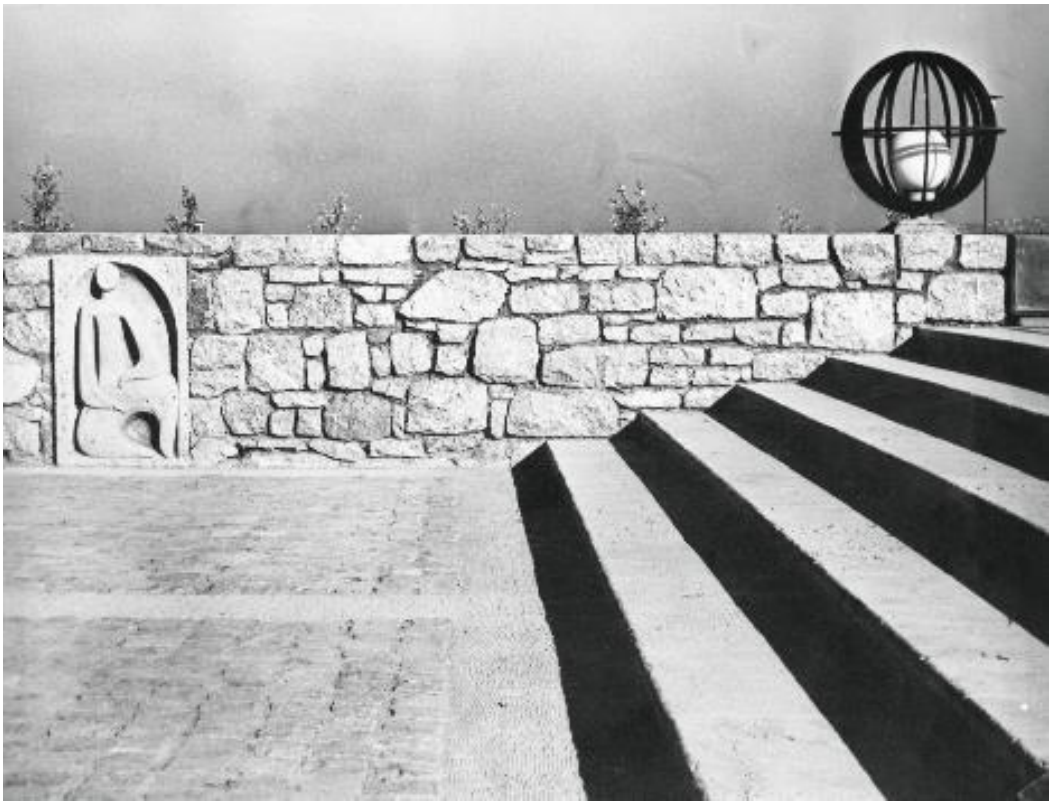

Figure 65 A Fresco is carved from the stone and integrated with the landscape wall in Alle. (Salt Archives)

Figure 66 Clay reproduction of the fresco used in landscape wall of Alle.

(Produced by the Author)

4.15 Gallery Space

Gallery spaces are one of the significant architectural elements of Altuğ and Behruz Çinicis architecture. Visual and physical connections between levels are achieved with galleries to enhance the open plan. Gallery spaces are mostly centralizing fragmented building blocks and they are one of the most detailed architectural spaces of the campus that Çinicis gave importance to. Gallery spaces are composed of different structural and decorative elements. These places are mostly where the stairs are located. (Figure 67) The main intention of the architects might be to erase the sense of corridor after reaching another level as well as to carry the sense of height during vertical circulation. The gallery space of Dean's Block at the Faculty of Architecture building is primary and one of the most detailed parts to exemplify spatial articulation at the METU campus.

Figure 67 Gallery space located at the H block of Faculty of Architecture building. (Produced by the Author)

Attached to the slab, a meticulously produced wooden staircase rises on the interior landscape composed of the low plantation. Structural columns are close to the gallery space to support the fringe ends of the upper level and the roof slabs. They are enhancing elements to expose vertical continuity. The pool located under the chandelier finds its position at the center of the gallery space plan. The gallery volume is highlighted with a hornbeam balustrade where each corner is sculpted with curvilinear corner details to enhance the spatial continuity and fluidity of the gallery space. The architectural elements, that the gallery space envelops, are highly decorated in terms of detail and texture. (Figure 68-69-70-71-72)

Figure 68 Photograph of the Dean's Block documents decorative elements including metal circular chandelier, marble fountain, hornbeam balustrade with curved corners, beton-brut columns and landscape arrangement under wooden staircase in the gallery space. (Photograph by Tunahan Çalışır)

Figure 69 Section Illustration of Dean's Office Gallery Space. (Produced by the Author)

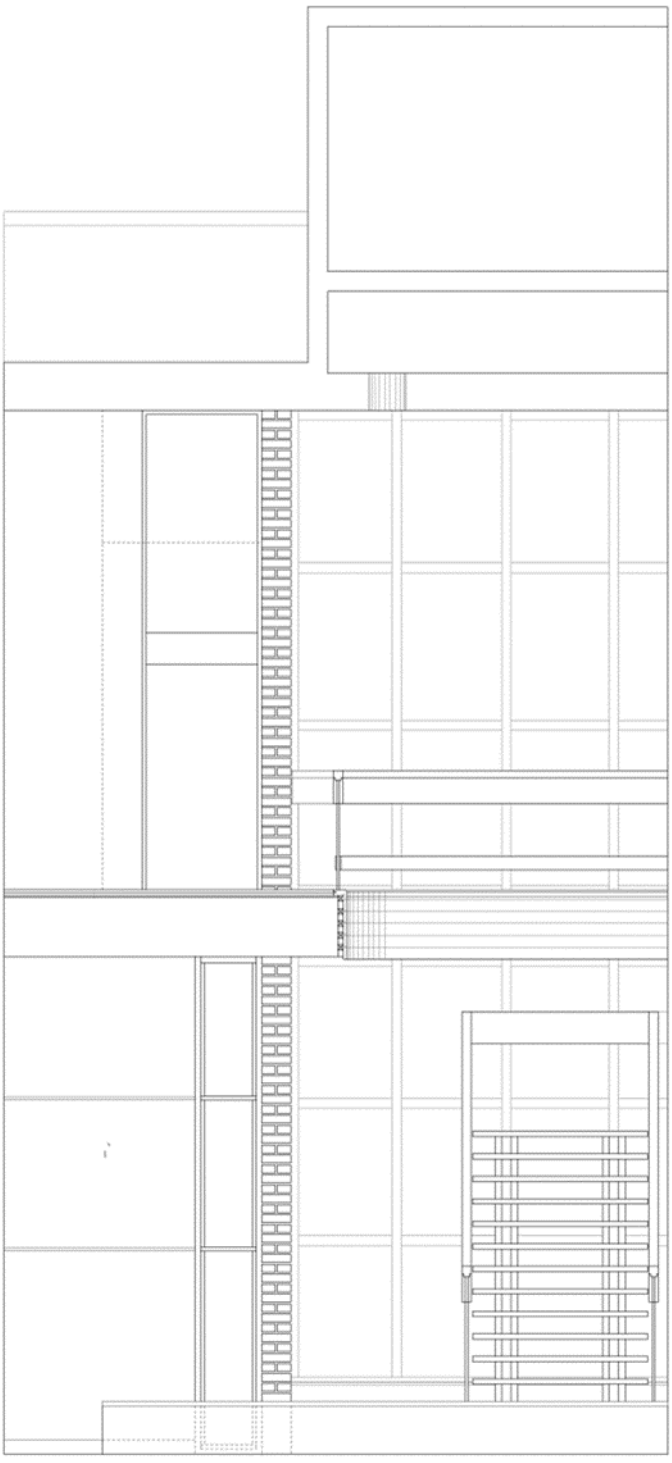

Figure 70 Section Drawing of Dean's Office Gallery Space. (Produced by the Author)

Figure 71 1/50 Dean's Office Partial Section Model. (Produced by the author)

Figure 72 1/50 Dean's Office Partial Section Model. (Produced by the author)

4.16 Balcony

Balconies are used in a variety of forms with unique balustrades, shading, and seating elements at the METU campus. Two main types of balconies are used at the Faculty of Architecture and in general at the campus. (Figure 73) One of them can be classified as balconies standing as cantilever structures, which can be perceived as autonomous entities attached to the buildings' façades. Other types of balconies have been defined with the set back of buildings' façades into interior spaces. Architects' use of vernacular references can be seen in different balconies at the campus. (Figure 74) Although it has not been applied, a wooden balcony called "şahniş" in Turkish is unconventionally used in the design project of the gallery space at the Faculty of Architecture building. 'Şahniş' has also been adopted in different parts of the campus. In the Cafeteria building, Şahniş is utilized as an exposed concrete box attached to the façade. In contrast to it, in the Discotheque block of Çarşı Complex, şahniş is designed as a service space with a glass cubicle. All of the selected balconies in this part will be modeled and re-drawn for the inclusion in Archive Box after completion (see exposed white concrete material introduced for brise-soleils: Figure 10, p. 31)

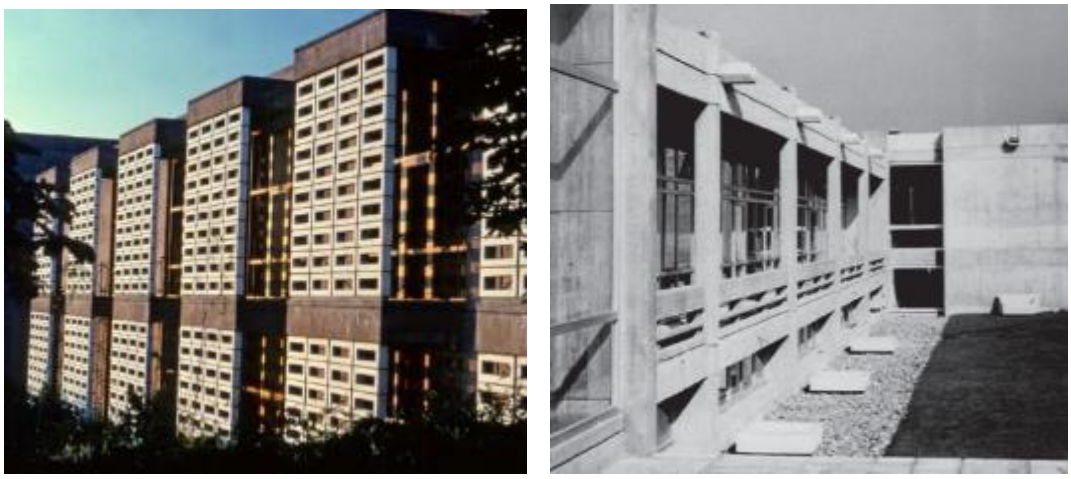

Figure 73 Two unique balcony details from the Faculty of Architecture building from West (left) and East (right) façade. (Salt Archives)

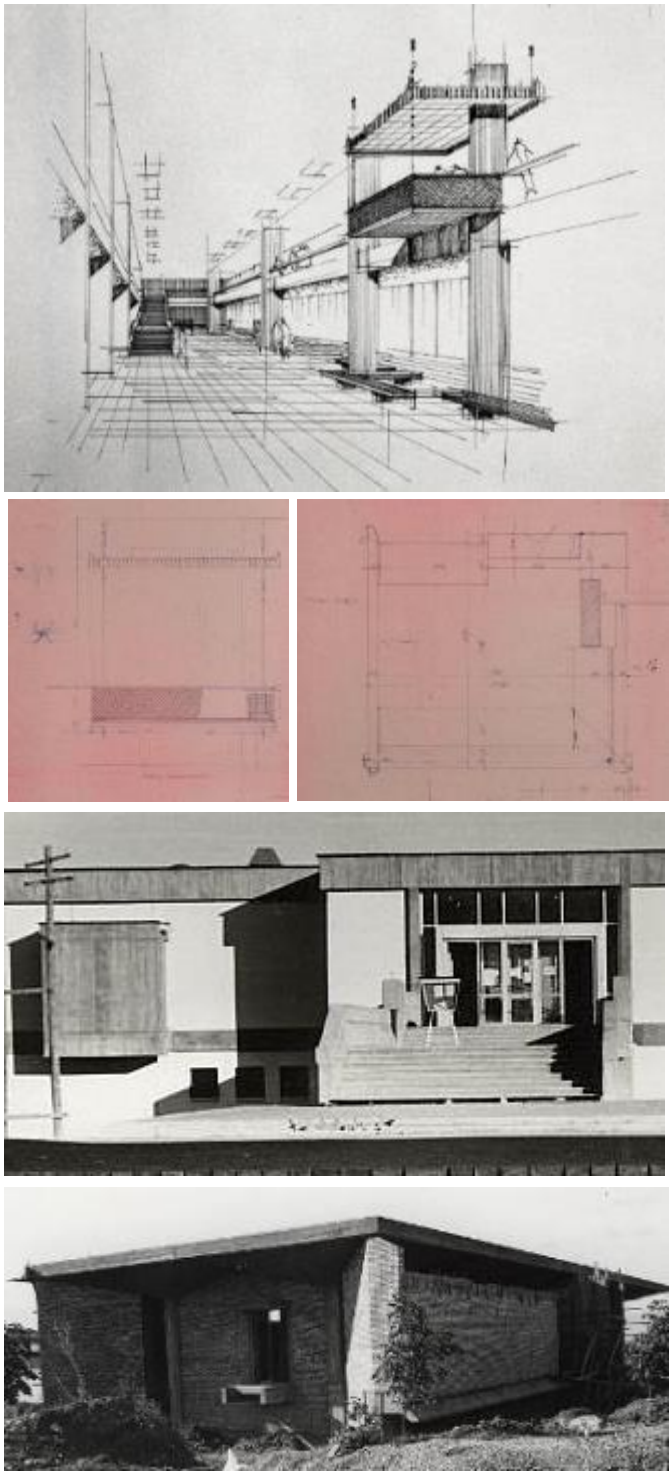

Figure 74 Şahniş designed for the Faculty of Architecture building: perspectival sketch and detail drawings by Çinicis. (above, Salt Archives) Exposed concrete şahniş on the West façade of Cafeteria building and glass şahniş located at the discotheque block of Çarşı Complex (below, METU Archives)

CHAPTER 5

CONCLUSIONS

As mentioned in the introduction part of this study, in the essay, Something to Talk About: 'Modernism, Discourse, Style', Sarah Williams Goldhagen defines modernism in architecture as '…a resulting emphasis on the compositional play between elements…'[63] One may look at the METU campus as a compositional play between architectural elements. Collecting these elements in various modes of representation and classifying them to collect in an alternative exhibition space was the main goal of this study. That necessitated the involvement with a multiplicity of statements for representation, taxonomy, classification and annotation with the aim to curate the METU campus. By noting Michel Foucault's statement that archivists are active in the process of memorization, transforming documents into monuments, this study investigates the very elements of an architectural entity by archiving and curating them for historical continuity.[64] This thesis refers to two main approaches in this process, which are initiated by the METU Keeping It Modern Project started in 2013: 'Conservation by Documentation' and 'Conservation by Creating International Awareness'.

[63] Sarah Goldhagen, Something to Talk about: Modernism, Discourse, Style, Journal of the Society of Architectural Historians 64, no. 2 (2005): 144.
[64] Ayşen Savaş. Between Monument and Document: Architecture at the Age of Specialized Institutions. Cambridge MA.: MIT (PhD thesis) 1994.

Figure 75 Archive Box preserves models, drawings, objects, documents, 1/1 reproductions and many more for archival continuity. (Produced by the author)

This study claims developing elementary modes of representation is an alternative yet substantial method for re-reading and re-curating the cultural heritage. The operation of elementary 'excavation' is understood as a tool of abstraction and isolation rather than decontextualization or detachment. With this framework, this thesis is presented as a part of the Keeping it Modern Project focusing on unique and utilized elements at the METU campus as particular subjects for investigation. One of the outcomes of this research will be a traveling exhibition. By introducing a set of architectural elements, this study explored an example of twentieth-century modern architecture; not only in its current condition, but also in the historical development of ideals, desires, and stylistic necessities. Altuğ and Behruz Çinici designed them by following the construction techniques of modern technologies and local references. This study attempted to decode their interests with archival and creative efforts. Marcel Duchamp's valise and its archival discourse were used metaphorical and physical models for this effort. With the inspiration of the valise concept of Duchamp, this thesis produced Archive Box with the aim of preservation, and transportation of objects for international and traveling exhibitions as a part of the Keeping it Modern project initiated by the Getty Foundation.[65]

Archive Box is presented as the main product of this investigation, which contains models, drawings, documents, and 1/1 reproductions of the 'excavated' elements for archival continuity and display. Moreover, this thesis is a collection of these architectural elements, which will find its place in the Archive Box for traveling exhibitions. All these artifacts are the outcomes of the various re-readings of the METU campus through in-situ and archival analysis, which are expected to be exhibited in national and international exhibitions as a part of the above-mentioned research project. During the execution of the box, it is decided to use its interior as a flexible space where the artifacts find different locations if needed. It takes Duchamp's Green Box as a model of archival effort, where artifacts are preserved

[65] All the copyrights are protected by Getty Foundation.

and displayed in a free form for enabling discursive modes of investigation to extend possibilities of re-reading.

Another reason for not fixing the objects in the Archive Box is the belief that the ideal archive is subjected to change. Jacques Derrida states that every reading of the archive alters the archive. Derrida described it as the enrichment of the archive. The creative archive should be understood as a flexible apparatus for knowledge production and its progression. This archival study sheds light on how a particular archive can be enriched with artistic practices such as design, crafting and curation.

Figure 76 Detail photograph of the Archive box. (Produced by the author)

Figure 77 Detail photographs of several archival objects that the Archive Box envelops. (Produced by the author)

Figure 78 Detail photograph of the archive box. (Produced by the author)

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